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ABSTRACT

This journal contains a wide ranging collection of articles on teaching English at all levels. Articles include: "Why Can't My Students Do It My Way?" (Thomas C. Thompson); "The First Step Is Fluency: An Interview with Richard Marius" (Carroll Viera); "Teaching Writing: The Dilemma" (Janet Sanner); "Teaching American Indian Literatures in South Carolina's Classrooms" (Jim Charles); "The World of Children's Literature: The Eleanor Burts Collection at Winthrop University" (Terry L. Norton and Ron Chepsiuk); "Bridging Cultures Through Literature" (Ron Carter); "Communicating With Supervisors: Teaching Reading, Writing, Speaking, Viewing, and Listening in Applied Communications" (Janet T. Atkins); "Does Participation in a Writing Institute Have Lasting Effect on Teaching Behaviors and Continued Learning of Former Participants?" (Nell Braswell and Joye P. Berman); "Reading Closely and Reading Widely: Recent Young Adult Novels for Middle School" (Harriett Williams); and "Dialogic Feelings: Feeling in Composition and Culture" (John Paul Tassoni). Three book reviews conclude the journal. (TB)

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Carolina English Teacher

1994/1995

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CAROLINA ENGLISH TEACHER

1994/1995

Journal of the
South Carolina Council of Teachers of English

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Carolina English Teacher accepts articles, reviews, notes, descriptions of classroom strategies--in short, anything that might be of interest to teachers of language and literature at all levels, kindergarten through college. Manuscripts should be typed, double-spaced, with notes in MLA style. Submit one hard copy and an IBM disk with MS-Word, WordPerfect, or unformated ASCII files or three typed copies with a self-addressed, stamped envelope to Warren and Holly Westcott, Editors, *Carolina English Teacher*, c/o Department of English, Francis Marion University, Florence, South Carolina, 29501.

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CONTENTS

"Why Can't My Students Do It My Way?" 1
Thomas C. Thompson

"The First Step Is Fluency: An Interview with Richard Marius" 7
Carroll Viera

"Teaching Writing: The Dilemma" 12
Janet Sanner

"Teaching American Indian Literatures in South Carolina's Classrooms" 14
Jim Charles

"The World of Children's Literature: 22
The Eleanor Burts Collection at Winthrop University"
Terry L. Norton (with Ron Chepsiuk)

"Bridging Cultures Through Literature" 26
Ron Carter

"Communicating With Supervisors: 31
Teaching Reading, Writing, Speaking, Viewing, and Listening in Applied Communications"
Janet T. Atkins

"Does Participation in a Writing Institute Have Lasting Effect 33
on Teaching Behaviors and Continued Learning of Former Participants?"
Nell Braswell and Joye P. Berman

"Reading Closely and Reading Widely: 37
Recent Young Adult Novels for Middle School"
Harriett Williams

"Dialogic Feelings: Feeling in Composition and Culture" 42
John Paul Tassoni

Reviews

Mary Rose O'Reilley, *The Peaceable Classroom: Mindful Teaching to Counteract the Fierce Brother/Lost Sister* 48
Reviewed by Katharine S. Boling

Karen Spear, et al., *Peer Response Groups in Action: Writing Together in Secondary Schools* 49
Reviewed by Katharine S. Boling

Shelley Harwayne, *Lasting Impressions: Weaving Literature Into the Writing Workshop* 50
Reviewed by Larry Crapse

Why Can't My Students Do It My Way?

Thomas C. Thompson
The Citadel

Diversity. The word describes the disparate ways my wife and I approach problem solving tasks. When faced with a problem, I generally begin by talking about it. I talk just long enough to clarify the problem, then I start spinning out possible solutions, leaving the details for later. Of course, my approach may produce some unworkable solutions or cause me to get some of my facts wrong, but at least I'm doing something. For me, "doing something" (even if it's wrong) is the vital first step to getting anywhere. As I see it, mine is a logical, effective method of problem solving.

From my wife's perspective, though, my approach is more reckless than worthwhile. A detail-oriented person, she's more interested in accuracy than in speed. She likes to find out all the details, then consider them systematically. While I'm rushing to get lots of ideas on the table so I can start sorting through them, she's methodically collecting all the details so she can see how they might fit together. Furthermore, she's usually doing it quietly. She works best when she can sit quietly with her energy turned inward, and she comes up with some good solutions when I leave her alone long enough to let her think.

So what do these two descriptions have to do with diversity in the English classroom? They describe two possible approaches that students might take to problem solving--approaches that might seem as reckless (and frustrating) to teachers as my actions can seem to my wife (or vice versa). Understanding these and other approaches can both reduce teachers' frustration levels in class and help them plan assignments that will give a greater variety of students the opportunity to draw on their strengths.

Type Theory and Personality Preferences

One way to explain such differences is through personality type theory. This theory holds that, just as we can identify people as "right-handed" or "left-handed" because they tend to use one hand more often (and with greater skill) than the other, we can also identify other consistent patterns in the way people act. Those patterns, or "preferences," are evident in the ways we focus our attention, take in information, make decisions, and manage our environments. As Isabel Myers explains in *Gifts Differing* (which itself is an extension of the work of Swiss psychologist Carl Jung) some people focus their attention and energy consistently on their environment, while others tend to turn their attention inward. When taking in new information, some people attend to facts and details, while others attend more to ideas and relationships. In the language of personality type, these four preferences are called Extroversion, Introversion, Sensing Perception, and Intuitive Perception. In the examples with which I began, my approach to problem solving reflects my preferences for Extroversion and Intuitive Perception, whereas my wife's approach reflects her preferences for Introversion and Sensing Perception. ("Preferences" are important here. Just as right-handed people are *able* to write left handed, Extroverts are able to use introversion, but they typically *prefer* extroversion and are therefore generally more comfortable and more proficient when using it.) Specifically, I tend to approach problem solving by turning my energy outward--by talking about my ideas, discussing the problem, and getting lots of ideas out on the table--while my wife prefers to turn inward so she can consider alternatives without external distractions. Further, I attend to the "big picture"--concepts, relationships, ideas--while my wife attends to the

numerous details that make up the big picture. Although we may both arrive at satisfactory solutions, our paths are quite different.

As long as we can each work in the ways that we prefer, there's no problem. When I am forced to work quietly, however (as, for example, a student might have to do when confronted with a complex essay question), or when my wife is given too few details (as when a student is given only the broad outlines of a research question), difficulties arise. Sometimes, problems are unavoidable: to allow students to discuss an essay question during the exam period, for instance, could defeat the purpose of the exam. At other times, though, teachers can take steps to help students draw on their strengths while also challenging them to improve their less developed skills.

Practical Differences Associated with the Eight Preferences

The chart below shows the eight preferences identified by personality type theory: Extroversion and Introversion, Sensing Perception and Intuitive Perception, Thinking Judgment and Feeling Judgment, and a Judging Attitude and a Perceiving Attitude. Teachers need not master the intricacies of type theory to use it in the classroom; simply recognizing and acknowledging the existence of differences can improve instruction.

EXTROVERSION - directs energy and attention outward, toward people and objects.	INTROVERSION - directs energy and attention inward, toward ideas.
SENSING PERCEPTION - attends to measurable, observable facts.	INTUITIVE PERCEPTION - attends to relationships and possibilities.
THINKING JUDGMENT - analyzes facts impersonally and objectively.	FEELING JUDGMENT - weighs facts and values personally and subjectively.
JUDGING ATTITUDE - controls and regulates events in a planned, orderly way.	PERCEIVING ATTITUDE - adapts readily to change and welcomes spontaneity.

Teachers' preferences on each of these four scales can be reflected in classroom management, in teaching styles, and even in the ways they evaluate student learning. With respect to classroom management, for example, teachers who prefer Extroversion are more likely to be comfortable with higher levels of activity in the classroom, whereas those who prefer Introversion are more likely to prefer a quiet environment (in which students can "hear themselves think"). Teachers who prefer a Judging Attitude generally like more structure than those who prefer a Perceiving Attitude. Someone who prefers Sensing, Thinking, and Judging is probably comfortable with the order, logic, and structure of a row-and-column arrangement of desks; someone who prefers Intuition, Feeling, and Perceiving may be stifled by a row-and-column arrangement, preferring instead to try a variety of arrangements, perhaps even trying different arrangements for different classes or different assignments. No particular method of classroom management in inherently "good" or "bad," of course, but an Extroverted student might have a hard time generating or evaluating ideas in an Introverted

teacher's quiet classroom, and an Introverted student might have difficulty coming up with quick responses to an Extroverted teacher's discussion questions.

Personality preferences can also be reflected in teaching styles. *In People Types and Tiger Stripes*, Gordon Lawrence describes several such differences (79-80):

- Teachers who prefer Extroversion are more likely to give students some choice about what they study and how they study it, and to stay attuned to changes in student attention; those who prefer Introversion are more likely to structure learning activities through their choice of learning materials, to stay attuned to the ideas they are teaching, and to center control in themselves.
- Sensing teachers tend to emphasize facts, practical information, and concrete skills; Intuitive teachers tend to emphasize concepts, relationships, and the implications of facts for understanding larger problems.
- Thinking types, whose decision making is generally logical and analytical, are likely to give less feedback to students about their performance, and what feedback they give is likely to be objective; Feeling types, whose decision making is generally influenced by personal values, are likely to give more feedback. Further, Thinking types are likely to focus on the class as a whole, and to have students focus on what the teacher is doing; Feeling types are likely to move from student to student, or to deal with several individual students at a time, and to have students spend more time on their own individual work.
- Judging types, who have a preference for order and closure, are likely to adhere more strictly to structure and schedules; Perceiving types, who prefer spontaneity, are likely to encourage more movement around the classroom, more socializing in groups, and more open-ended discussions.

Despite these patterns, type theory is not deterministic; it does not suggest that all Judging types will have the same teaching style, or even that all teachers who prefer Extroversion, Sensing, Thinking, and Judging will have the same style. Then again, not all right-handed people hold a pencil the same way or have the same handwriting. In general, however, right-handed people do tend to slant their letters to the right, whereas left-handed people tend to slant their letters to the left. Similarly, Judging types tend to use teaching methods that lend themselves to closure, whereas Perceiving types tend to use methods that lend themselves to open-endedness. Further, just as a right-handed person may find it difficult to write left-handed, a Sensing student may find it difficult to understand an assignment, probably given by an Intuitive teacher, that requires extensive use of Intuitive skills.

When Preferences Clash

Suppose that Sensing teacher, who leans to attending to details and putting them together sequentially to form a concept, tries to teach an Intuitive student, to whom details are of little use without first having a concept with which to make sense of them. The teacher is likely to teach from the specific to the general, but the student may learn best by moving from the general to the specific: their preferred ways of teaching and learning simply clash.

To offer a concrete example, Gordon Lawrence tells of a student at a diesel mechanics school who was given a diagram of an alternator, then given a defective alternator and asked to take it apart, fix it, and reassemble it, using the diagram as his guide. Frustrated with the diagram, the student simply took the alternator apart, carefully laid the pieces in a pattern, saw the problem, fixed it, then reversed his steps to put the working alternator back together again. Only *after* this process did the diagram make sense (41). In this example, the student was a Sensing type who had difficulty following instructions that called for Intuitive skills.

Difficulties go beyond merely giving assignments or designing test items that don't make sense to some students, though. Students with type preferences opposite from the teacher's are not only more likely to have difficulty adjusting to that teacher's teaching style and methods of evaluation, but are also more likely to produce work that fails to meet that teacher's expectations--and, ultimately, to receive lower grades. Stanislaus Sobczyk found just such results in a study of 35 teachers and 217 eleventh grade students: the Intuitive teachers gave significantly higher end-of-semester grades to Intuitive students than to Sensing students, and Judging teachers gave significantly higher grades to Judging students than to Perceiving students. In a similar study, Georgia Lamphere found that teachers not only gave higher academic ratings to students with similar type preferences, but also rated them higher on social behavior and interpersonal relationships.

These results should not be particularly surprising. When people have the same type preferences, they also "tend to have in common whatever qualities *result* from the exercise of those preferences" (Myers and McCaulley 19, their emphasis). That is, they tend to have similar ways of viewing the world and making sense of it. In effect, they speak the same language, so they understand each other. People with opposite type preferences don't speak quite the same language, so they don't understand each other as well. In the case of a student and teacher with opposite preferences, the student is not likely to understand or produce what the teacher wants, and the teacher is not likely to understand or appreciate what the student produces. Lower grades and higher levels of frustration naturally follow.

Allowing for Diversity in the Classroom

Trying to teach all students in ways that appeal to their personality preferences, even if it were possible, would *not* be the way to improve communication in the classroom. In fact, such a strategy would probably create more problems than it solved, since teachers would have to use methods they found awkward or inadequate. Besides, if students were taught only in ways consistent with their own preferences--and were therefore never required to develop skills associated with the opposite preferences--they would have little opportunity to grow. Having a variety of teachers over the years virtually insures that students will encounter at least some teachers with preferences similar to their own and some teachers with preferences different from their own. Within any given class, however, the teacher can develop teaching practices that will both allow students to utilize skills associated with their own preferences and challenge them to develop skills associated with the opposite preferences.

One of the simplest ways to increase the chances that students will be able to utilize their strengths is to provide options. When designing exams, many teachers automatically include several kinds of test items: matching, true/false, and fill in the blank items most often test knowledge of facts, whereas short answer and essay questions generally require a synthesis of those facts. Even for a single kind of test item, however, there is room for variety: Some items could require retrieval of factual information, others could require synthesis of facts, others could require analysis, and still others could focus on personal implications of actions or policies. Given this kind of variety, some items are sure to draw on each student's strengths, while others will challenge less developed skills. Although not every assignment can have options that appeal to every preference, a series of assignments (over the course of a semester) can easily provide enough variety to draw on the skills associated with the different preferences. A teacher who generally assigns individual projects, for example, could occasionally have students work in pairs or small groups. One who usually lectures or conducts teacher-centered discussions (that is, discussions in which student comments are directed to the teacher) could occasionally step back and let a student

be in charge of leading a discussion. Someone who typically conducts fast-paced discussions could write the topic on the board before class (or even announce it a class period in advance) to give students extra time to consider their ideas before being called on to talk about them. A teacher whose assignments generally focus on collecting and analyzing factual information could create an occasional assignment in which students take facts from one situation and apply them to a different one, or perhaps one which shifts the focus from the facts themselves to the implications of those facts for a particular group of people. The key is simply to provide variety--an occasional change from the usual way of doing things.

Another simple strategy is to let a friend or colleague read your assignments to see whether they make sense. Because I know that I tend to write "for" other Intuitives, I usually ask my wife (a Sensing type) to read my exams and point out any test items or instructions that are not clear to her. I also like to discuss class activities with her because I know I tend to plan Extroverted activities, and she can tell me how she (as an Introvert) would respond. Being an Extrovert probably makes it easier for me to talk with colleagues about my classes, but I find that sharing syllabi and exams and discussing assignments helps improve my teaching, both by reminding me of the variety of ways to approach a given lesson and by letting me know what "works" for students in other classes.

Personality Preferences in the English Classroom

Personality type theory can help explain many curious phenomena that occur in English classrooms. For example, when asked to select an essay representing their "best" work, some students will choose one that is technically sound and grammatically correct (even though it may not be particularly lively or engaging), while others will choose an essay they enjoyed writing or that focuses on a topic they care about (even though it may have more errors than other essays). Those who use objective criteria are likely to be using their Thinking judgment, which is based on objective analysis; those who use more personal criteria are probably using their Feeling judgment, which emphasizes values over objectivity. Introverts, who tend to work ideas out in their heads before committing them to paper, may be reluctant to revise their papers--not because they object to drafting, but because they have been through numerous (mental) drafts already. Extroverts, who tend to act first and think later, may write first drafts that ramble excessively--not because they can't think clearly, but because they work out their thinking on paper (or by talking). Students who can't seem to put anything on paper until the night before it is due may be Perceiving types who want to keep all their options open as long as possible. Judging types, on the other hand, are usually on time with their assignments, but in order to finish their work on schedule, they may cut off inquiry before they have gathered adequate information for the task at hand. Because they work best when attending to rules and following step-by-step instructions, Sensing types may seem overly focused on the details of an assignment ("How many words? Does it have to follow a certain format? How many sources have to be cited?") rather than on the larger goals. Intuitive types, who prefer the challenge of creating something new and different, may seem to try to avoid conforming to any rules set up for assignments.

Conclusion

A general understanding of type concepts is enough to help explain student behaviors and reduce teacher frustration. (For a thorough discussion of the connections between type preferences and writing processes, however, I recommend George Jensen and John DiTiberio's *Personality and the Teaching of Composition*.) For me, recognizing that not all students talk to sort out their thoughts (as I do) can help

reduce my frustration with "shy, reserved" students who are actually just trying to do their work in the way that works best for them. Realizing that questions about length and format of an essay may be necessary for Sensing students (because they are uncomfortable starting a task until they know the precise guidelines within which they must work) lets me see that their questions are not necessarily as trivial as I might otherwise think. Knowing that Thinking students value objectivity over personal reactions helps me understand why some students focus so much on presenting material "in a clear, organized fashion" that they lose sight of their audience. Understanding that Perceiving students may be waiting until they gather all the information possible may help me see their actions as on-task rather than lazy. In short, when I can recognize differences in learning styles (and how some students' learning styles may be at odds with my natural teaching style), and can accept those differences as legitimate rather than disruptive or stubborn, my classroom becomes more pleasant and less stressful for both me and my students.

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The First Step Is Fluency: An Interview with Richard Marius

Carroll Viera
Tennessee Tech University

Rhetoricians know Richard Marius as the director of Harvard's Expository Writing Program and the author of *A Writer's Companion*; novel readers as the author of *The Coming of Rain*, *Bound for the Promised Land*, and *After the War*; and historians as the author of biographies of Martin Luther and Sir Thomas More and as an editor of the Yale edition of More's complete works. But hundreds of teachers, K-12, know him as the director of a writing program which has transformed their professional lives.

In 1985, Tennessee Governor Lamar Alexander called upon Marius to design and direct a summer program to help improve the teaching of writing in public schools. As a well-known writer and a charismatic teacher, Marius was ideally suited for the task. The first Governor's Academy for Teachers of Writing, held in the summer of 1986, was so successful that it survived the state's transition from a Republican to a Democratic administration the following fall.

Dr. Charles Smith, Tennessee's Commissioner of Education since 1987, has the following comments on the program:

> The Governor's Academy for Teachers of Writing is one of the most exciting and rewarding professional development opportunities available to classroom teachers in this country. Each year, letters pour in from Academy participants stating how much they learned from the Academy and how they are going to integrate new ideas into their teaching. I know that this Academy is making a significant and positive difference in the classrooms across this state.
>
> Richard Marius's leadership is the key to the success of the Governor's Academy. He is as gifted a teacher as he is a writer, and he knows how to make people believe in themselves and expand their abilities.

Every winter the State Department of Education accepts applications for admission to the program, which is held in July on the campus of the University of Tennessee, Knoxville; approximately 140 teachers from across the state are invited to participate. For two weeks participants work in small writing groups, attend workshops on teaching writing, and hear readings by outstanding writers, such as Nikki Giovanni, Wilma Dykeman, and Marius himself.

As representative comments from an assessment report compiled in 1989 reveal, Academy graduates share Commissioner Smith's enthusiasm: "This is the BEST thing the State of Tennessee has done for me since I began teaching a few years ago"; "The experience of the Academy was probably the single most important professional development of my teaching career"; "The Governor's Writing Academy . . . completely changed the way I teach, as well as the way I deal with students on a personal level"; "The two weeks spent at the first Governor's Academy for Teachers of Writing continues to be a highlight of my career."

This interview took place at the University of Tennessee, Knoxville, on July 14, 1993, during the eighth Governor's Academy. Here Richard Marius shares some of his experiences as a writer and some of his thoughts on teaching writing.

CV: How has your experience as a writer shaped your teaching of writing?

RM: Through the summer of 1968 and through much of 1969, I was re-writing my dissertation to go into the Yale edition of the works of St. Thomas More, and I realized how difficult yet how essential it was to organize my material. I cut and re-wrote my dissertation enormously so that it wasn't really just a re-write--it was a bottoms-up revision. Then I realized that my students had similar problems with their papers--that they could not tell a simple historical story, an interpretative narrative; so in 1969 I started having a paper due every week in my history honors seminar, and then I stopped giving exams because I was seeing so many papers. The next year I had students in my other classes write papers too. The word spread that if you took my course you learned how to write an academic essay, and it wasn't like English composition, where students were often writing only personal things. At that point I became a writing teacher.

CV: You mentioned a sense of narrative. How do you help writing teachers acquire this sense?
RM: I want more than anything else for teachers to see writing as a means of communicating, and I believe that narrative is fundamental to writing. It's important for teachers and students to think about what goes into telling a story and to transpose that knowledge into taking an essay apart and seeing it as a kind of narrative. Here at the Academy we're trying to show teachers that writing is primarily saying something that you want to say to somebody else, and ideally in the course of two weeks what the teachers want to say expands: They begin by wanting to write about their own experience but then realize that their experience includes what they read and what they think and how they judge things.

CV: How can teachers best convey this concept of writing to their students?
RM: I'd love for teachers in elementary school to have students describe things they look at in order to develop a sense of fluency--for teachers to say, "Here is a picture. Look at it and tell me what's there." This assignment is manageable, and asking students what the picture is like activates their minds to explore parts of their own experience. There is no right or wrong answer. And the minute they start talking about what the picture is like they have to integrate previous experiences but not in an intensely personal way. I had a battle with one writing program last year when I was on a visiting committee because they were asking college students to write about the most traumatic thing that had ever happened to them. And I didn't think they had any business doing that. If a kid says he's been sexually abused by his father for the past ten years, what do you do? You're not prepared to deal with that. By asking students to write about things outside of themselves even in the early grades, you get them to start trying to integrate experience but without the traumatic result that often comes when you try to get kids to tell about an intimate experience. If a child writes of sexual abuse, unless you are prepared to follow up on an assignment like that, you don't have any business asking. But you can develop fluency by saying to a kid, "Here's a poem. What does it mean to you? Here's a photograph in a textbook. What does it mean to you? Here's a paragraph describing somebody. What do you get out of the paragraph?" In short, I encourage teachers to give writing assignments that take the kid outside of the intimate experience--assignments that give the academic context in some way and that require the student to integrate memory and experience into understanding a short piece of prose or a photograph or painting.

CV: How can teachers help students move from descriptive exercises into storytelling and a sense of narrative?
RM: The first step is fluency. And you have to show students models. I'm a great believer in taking an essay--especially a student essay--and saying, "This writer has done what I want." And I say it very precisely. In telling a story, for example,

integrating all the details so that you are driving toward a climax, driving toward a moment where you either resolve the problem or identify the problem in such a way that it cries out for resolution beyond your particular essay. The most successful way I have taught is to say to students, "This writer is doing what I want done." I take an essay that I like and walk through it showing that it has transitions, showing that it is using evidence, showing that it is moving from A to B to C in a controlled way, showing that here's an inference where the writer has jumped beyond the evidence to infer something that is plausible from the evidence. Showing the class that one of its members is successful is, I find, very helpful. But never take a bad paper and say it is bad.

CV: What has the Governor's Academy accomplished for teachers?
RM: It's taught a lot of teachers to enjoy writing and to see many possibilities for writing in the classroom. Teachers write me that for the first time they use writing in their classrooms. A lot of elementary school kids are keeping journals now. A lot of teachers have become interested in oral history and keep telling me that they are having their students interview people. Teachers are also looking at textbooks as a means of writing. I hear that teachers, instead of just having discussions, are having students write in response to their textbooks and then read their writing. That's one of the most important things they can do.

CV: What was your most memorable experience as a writer during your school-age years:
RM: Oh, that's hard. No, it isn't hard. The most memorable experience I had was interviewing Estes Kefauver when he had just won the election to the US Senate in 1948. I was fifteen and writing a column of high school news for my hometown paper, the *Lenoir City News*: and the editor hated Kefauver and, as an insult to him, sent me to interview him. The editor said, "Go tell him you're the press." And since I didn't have a driver's license, my mother drove me to his victory reception, and I interviewed him. The next morning, when I turned in my story, the editor said, "On a newspaper we don't call him 'Mr. Kefauver'; he's just "Kefauver"'; and he scratched out all the "Mr.'s" and printed the story pretty much as it was under my by-line. It was the first big writing I'd ever done, and he gave me ten dollars. In 1948, ten dollars was, well, ten dollars. It enthralled me that I could do something I enjoyed so much as writing and get paid for it. I don't think I ever wrote a long paper in high school. I took exams, but I don't believe I can remember a single assignment where I had to go off and write a paper. But I did write for the high school paper and edited it for two years--three years really, because when I became managing editor, I did most of the work--and I just loved it. I was writing and seeing people read what I wrote. I started writing a column for the *Lenoir City News* called "Rambling with Richard." *Gone With the Wind* was re-released along in that time--for the sixteenth time, I guess-- and I saw it twice, and I became a romantic Confederate. All my people had fought for the Union, and I was dismayed by that. And in my column I talked about the great grandeur of the confederacy. But I will say to my credit that when "Brown versus Board" came down in 1954, I wrote immediately that we should accept it--that we can't help what we are, what color we are. That was the first time that I had a large group of people riled up at me. I was twenty years old. And I interviewed old people all over Loudon County, Tennessee, about history. I got marvelous interviews. The newspaper burned down in 1957, and I hope everything I wrote burned up. But I still remember those interviews and some of the wonderful stories I got. Living intimately with a town--seeing its conflicts and its virtues and its hypocrisies--has given me the sense that there's enough to keep writing about in Loudon County (alias Bourbon County in my novels) as long as I live.

CV: How can teachers encourage the kind of enthusiasm for writing that you acquired through journalism?
RM: I hope teachers will show students how to interview people. I really do think that teachers should get students to write for each other and to make writing something other than a test--to make it a way of communicating. One of my most successful assignments in the Academy is to have teachers interview each other and write the interview without using any adjectives but by simply telling what the other person is doing. We also need to understand and accept that not everyone is going to be a good writer. Everyone doesn't want to be a good writer, and everyone doesn't need to be a good writer. But you want to expose everybody possible to the pleasures of writing without being humiliated or upset by the students who don't catch on. I'm always delighted by teachers who come out of the Academy--and there are so many--who discover the thrill of writing.

CV: You warn teachers at the Academy of common pitfalls such as marking too many mistakes, assigning too many papers, and putting too much emphasis on style. How can teachers, especially those with excessive student loads, best teach writing?
RM: I believe the stress ought to be on re-writing. You can have students re-write papers and can read them but comment on them very little. You can say, "Re-write this and try to make it better; there are so many of you, I can't comment on this line-by-line." By re-writing the student will improve. Students have a very hard time making the mechanical adjustments that keep the hand and the brain coordinated, and the only way to deal with that is to have the student re-write and spend more time in bringing the hand and the brain into closer coordination. I don't believe all the notes in the margins that you can write will do that as well as just having a kid re-write a paper.

CV: What guidelines do students need who haven't had much instruction in revision?
RM; You certainly would say to them, "You need to tell me more; I don't understand this." And of course it's always advisable to have them work with each other and get the writer to ask the reader if he or she understands what the writer is trying to say and to have the reader explain what he or she thinks the writer is trying to say.

CV: Most teachers leave the Academy fired with new enthusiasm for writing and having students write. What advice do you have for teachers who don't have professional opportunities like the Academy?
RM: That is so tough. Society puts so many strains on teachers. Teachers are supposed to teach kids morality and all sorts of things that the family was once supposed to do, and society jumps on teachers when kids don't learn anything writing in their classrooms. A lot of elementary school kids are keeping journals now. A lot of teachers have become interested in oral history and keep telling me that they are having their students interview people. Teachers are also looking at textbooks as a means of writing. I hear that teachers, instead of just having discussions, are having students write in response to their textbooks and then read their writing. That's one of the most important things they can do. Teaching today is a very lonely profession. When I was a kid, three teachers I knew were always going to movies together, and I have a feeling that those outside-the-classroom contacts are getting rarer. I do think the salvation of teachers lies in getting together in small groups to talk about problems and to try to work out together how to deal with them. You have to try not to get yourself in one of two positions. You can't get to the place where you are the adversary of your students; on the other hand, you can't get to the place where you want to be one of your students. In some way you have to find ways of getting them to respond to you without necessarily trying to get them to love you. Somewhere between those two extremes, success as a teacher lies.

NOTE: In addition to the works mentioned above, Richard Marius has written *The McGraw-Hill College Handbook* (with Harvey Wiener), *A Short Guide to Writing History*, and numerous essays on the teaching of writing and other topics. His third novel, *After the War*, was nominated for the Pulitzer Prize in 1993; his fourth novel is due for release in 1995.

Teaching Writing: The Dilemma

Janet Sanner
Berkeley County Schools

It is possible we are creating a monster. As the talk of teaching students to become writers approaches reality, we run the risk of yet another systematized, linear. step-by-step approach to writing instruction. Will we take what has to be a very personal, very individual, very un-rote-like activity and reduce it to another end-of-the-chapter test on the "Steps of the Writing Process"? I fear we have the potential here for another good idea used badly.

The reasons my nightmare may become reality are myriad. Teaching writing is the most difficult work; successes are the most elusive and slow to realize; and there exists the uncomfortable need to record definite numerical grades in the blanks of a gradebook. There is the frustration and impatience inherent in allowing students to choose their own topics, to write from their own backgrounds and experiences, and to write on "real" topics that they truly care about. And, writing workshop--how does a teacher give up control and allow students to work together in groups or in pairs to get feedback on their work, especially if that teacher is already experiencing difficulty managing a classroom of unruly seventh graders or bored, unmotivated juniors? If the teacher succeeds in setting up writing workshop, she has to deal with the agonizingly slow process of her students and the constant worry that other areas of the curriculum, especially those that will appear on standardized tests, are being neglected. Additionally, running a productive writing workshop takes an incredible amount of planning time and good organizational skills. Lastly, just conducting the workshop can be physically exhausting.

Is it any wonder then that teachers are taking shortcuts, that they are talking about teaching writing but are not really allowing students to fully experience real writing? A large number of teachers are teaching writing without ever writing for themselves, discounting the pieces they write for re-certification classes; this makes the need to allow students the time and opportunity for collaboration even less significant for that teacher.

What, then, is the answer? If this is indeed a problem, what do we do? The answer lies in communication among teachers, a support group of sorts. If teachers can bring themselves to share ideas that work, express their frustrations in ways that result in an exchange of proven counterattacks, and allow each other into their classrooms with clearly defined areas for that peer to observe and respond to, then there is hope that we can keep the reality of effective and direct instruction in writing alive and well. The teacher drop-out rate will not be so high, and students will truly receive relevant, meaningful instruction in writing.

All of the above "solutions" have one major requirement--time. Teachers need to confer, work together, and plan together. Teachers need released time to attend relevant workshops and conferences in order to keep up with the latest research and successful practices in writing instruction. Groups of teachers from across the disciplines must work together to plan instruction that will discontinue this isolation of subject matter and will result in more meaningful, hands-on learning.

Some high schools are experimenting with the middle approach in which teachers from each discipline form a team that instructs the same students every day. These same teachers then have a common planning period so that instruction can be designed to meet the specific needs of these students. Also, teachers have an extra period so that they can confer with students directly or meet with other teachers to discuss a particular student's needs or problems.

What does this take? It requires a commitment of time, money, and hard work. Whether the effort is bottom-up, as we like to say, or top-down, these three elements must be present. Too often, teachers have given their time and put in much hard work but have not been backed up with support from the top in terms of commitment of the heart or of the budget.

Until we have this commitment, our sincere and hopeful attempts to improve instruction in writing and the language arts are doomed.

Teaching American Indian Literatures in South Carolina's Classrooms

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Question: What is the connection between Kevin Costner, English class, and South Carolina? Answer: American Indians. How so? Consider this logic chain.

> Item: The Columbus Quincentennial Celebration forces debate on the nature of the cultural cross-fertilization that occurred between the cultures of the "Old" and "New" Worlds (Auchincloss; Begley; Grey; Hughes).
>
> Item: American Indians press successfully for the return and reinterment of their ancestors' skeletal remains held in museum and university collections (Arden; Deloria, "Simple").
>
> Item: Several American Indian tribes battle the Forestry Service and the Interior Department over the desecration of sacred religious sites as these sites are opened to clear cutting by the timber industry and to other forms of industrial development (Deloria, "Sacred").
>
> Item: the Catawba Nation approves the settlement of a long-standing land claim against the state of South Carolina and the United States government for $50 million (Connor).
>
> Item: Kevin Costner's film Dances With Wolves reinvigorates Americans' cyclical love affair with the "cultural mystique" of pre-1900 Plains Indians.
>
> And a final item: New state-adopted literature anthologies in South Carolina contain 107 selections authored by American Indians (SC Dept. of Education).

These seemingly disconnected items have converged, thrusting American Indians into the public limelight, popular media, and public school classrooms once again. As a result, students in our English classes have questions about American Indians and about the American Indian literature they are asked to read. As English teachers, we need to answer our students' questions in an informed manner. The aim of this article is to help in that process by describing the American Indian literature available to South Carolina's English Language Arts teachers in their new state-adopted anthologies and by providing some specific suggestions for teaching American Indian literatures to the state's secondary level English students.

A Definition of "American Indian Literatures"

For the purposes of this paper, the term "American Indian literatures" is defined as those literatures, both oral (or traditional) and written (or contemporary), authored by American Indians or collaboratively authored by American Indians and non-Indians (as in the cases of some "as-told-to biographies" and the translation and

transcription of some American Indian oral narratives and song-poems). Further, it is possible to describe genres of American Indian literatures within each of these two broad categories.

Oral (traditional) Literary Genres. Oral literary genres of American Indian literature include both song-poems and oral narratives. According to Rouff:

> The oral literatures of Native Americans . . . include songs, frequently categorized by modern critics as poetry. . . . Songs can be divided into those which are part of communal ritual and those which are not. Expressing religious rites and supplications of the group, sacred songs utilize repetition and incremental development. . . . Ritual songs represent the major events in human life--birth or naming, puberty, healing or purification, death and burial. . . . Songs also express personal experiences of the individual to express his or her own feelings. . . . Special occasions are celebrated in song. . . . Other kinds of songs include elegies, lullabies, women's work songs, and love songs. (8)

Narratives constitute another oral literary genre. Oral narratives include tribal histories, creation stories (called by some "myths" or "legends"), stories with a didactic function (teaching lessons to young children about proper conduct, for example), and stories of specific tribal lifeways. Rouff, among other scholars, categorizes oral narratives by eras or "ages":

> Myths describe a primal world, peopled by animal spirits in more or less human form and by monsters and confusions of nature. The Myth Age flows into the Age of Transformation, during which a Culture Hero or Transformer orders the world, turning animal people into animals per se and other beings into natural landmarks. The Age of Transformation is followed by the Historical Age of human memory. (5)

A final oral literary genre can be labeled oratory. Transcribed and translated speeches delivered by American Indians on important occasions such as council meetings, trials, and treaty signings as well as the texts of contemporary speeches comprise works in this category.

Written (contemporary) Literary Genres. There is a growing body of written work in numerous genres by American Indian authors. A complete study of American Indian literatures includes an examination of this written work. There are many critically acclaimed American Indian essayists, historians, anthropologists, folklorists, literary critics, playwrights, novelists, and poets.

While the above descriptive definition of American Indian literatures is broad and inclusive, I want to be careful to point out that it excludes works and authors thought by many to be "American Indian." Among the excluded works are those authored by non-Indians *even if* the works have American Indian protagonists and even if they speak to American Indian thematic content (Hal Borland's *When the Legends Die* [Bantam, 1972] and Dee Brown's *Bury My Heart at Wounded Knee* [Holt, 1970], for example). Also excluded by the definition are those works by authors who *claim* but have *failed to adequately establish* their American Indian ancestry (Jamake Highwater, for example [see Hagan]).

South Carolina's State-adopted Literature Anthologies

Analysis of South Carolina's state-adopted literature anthologies reveals the presence of a significant number (107) of American Indian authored selections. The

sample has several significant features which are revealed through analysis at particular grade levels.

Genres. The sample of selections anthologized contains both fictional and non-fictional written (contemporary) selections and examples of each of the three traditional (oral) literary genres. Within the fiction category, poems and short stories predominate with a few excerpts from novels included in the overall sample. Neither plays nor experimental fictional genres such as vignettes are included in the textbooks. In the non-fiction category, essays and autobiographies are included in the sample of anthologized selections by American Indian writers. Three excerpts from William Least Heat Moon's *Blue Highways* (Little Brown, 1982), a non-fictional account of the author's travels on state highways across the country, are anthologized as well.

All three oral (traditional) literary genres--song-poems, orations, and oral narratives--are represented in the sample. Table 1 summarizes frequency of occurrence of each genre by grade level.

TABLE 1 - GENRES BY GRADE LEVEL

			GRADE LEVELS						
FORM		**LITERARY GENRE**	**7**	**8**	**9**	**10**	**11**	**12**	**TOT**
Contemporary:	Fiction:	Novel excerpt	0	0	0	1	3	0	4
(Written)		Short story	3	2	3	4	0	0	12
		Poem	5	4	7	5	9	0	30
		Play	0	0	0	0	0	0	0
		Other	0	0	0	0	0	0	0
	Non-fiction:	Essay	1	0	0	0	1	0	2
		Autobiography	0	1	0	1	0	0	2
		Other	0	0	1	0	2	0	3
		TOTAL CONTEMP	**9**	**7**	**11**	**11**	**17**	**0**	**55**
Traditional		Song-poem	3	1	1	0	16	0	21
(Oral)		Oratory	0	1	0	0	10	1	12
		Narrative	3	6	2	1	7	0	19
		TOTAL TRADITIONAL	**6**	**8**	**3**	**1**	**33**	**1**	**52**
TOTAL AMERICAN INDIAN SELECTIONS			**15**	**15**	**14**	**12**	**50**	**1**	**107**

Regional representation. In addition to genre, another important descriptive aspect of American Indian literatures is the tribal/regional affiliation of the author or authors of a work. The sample of Indian authored selections in the South Carolina state-adopted literature anthologies contains works by authors from six of the seven American Indian "culture regions" of the United States. Despite the refinements in anthropologists' (see Spencer, et al, for example) descriptions of "culture regions" which have occurred over the years, numerous problems with the concept exist. The major problem is that the notion of a region that is unified culturally tends to blur the distinctions between the individual tribes within each region. Mindful of this major problem, the culture regions concept still provides a convenient means to identify and analyze selections in the anthologized sample.

Analysis of the regional representation of American Indian selections in the anthologies reveals works by authors from six of the seven regions. There are no selections in the anthologies by authors from the Arctic/Subarctic region; five works are by authors from tribes in the Northwest Coast region; ten from the

Plateau/Basin/California region; thirty-seven from the Southwest; twenty-four from the Great Plains; twenty-one from the Eastern Woodlands; eight from the Southeast;

TABLE 2 - REGIONAL REPRESENTATION BY GRADE LEVEL

REGIONS	7	8	9	10	11	12	TOTAL
Arctic/Sub-Arctic	0	0	0	0	0	0	0
Northwest Coast	1	0	0	1	2	1	5
Plateau/Basin/California	0	1	1	1	7	0	10
Southwest	5	3	7	6	16	0	37
Great Plains	2	7	3	1	11	0	24
Eastern Woodlands	4	2	1	2	12	0	21
Southeast	3	1	2	1	1	0	8
Other	0	1	0	0	1	0	2
TOTAL	**15**	**15**	**14**	**12**	**50**	**1**	**107**

and two selections which could not be linked to a specific region. Table 2 summarizes the frequency of occurrence of regions by grade level.

Discussion of Findings

Grade-level considerations. Analysis by grade level of the anthologized selections by American Indian authors in South Carolina's state adopted literature anthologies indicates a proportional representation of oral and written literatures at the seventh and eighth grades. At the ninth and tenth grade levels, the anthologies place more emphasis on contemporary (written) selections. Such treatment brings Indian people into the present, and taken as a whole, reading the selections would help to change students' perceptions of Indians as a people "frozen in the nineteenth century," a stereotype which depicts Indians as "living fossils." During the eleventh grade, students are likely to read more traditional (oral) literary selections as thirty-three of the fifty (or 66%) anthologized selections are from oral genres. Care must be taken by eleventh grade teachers to include greater numbers of American Indian contemporary (written) works in order to avoid perpetuating the stereotype of Indians as a "dying race" of people, "frozen in the past," and incapable of fluency in written English. On the other hand, since American Indians continue to compose songs and stories of the traditional types to this day, teachers should also take time to present recently composed oral literary materials such as those contained in works by Theisz, Black Bear and Theisz, Evers, Evers and Molina, and Erdoes and Ortiz. These works contain numerous examples of selections from traditional (oral) literary genres which have been composed (or which continue to be told) in the modern era. From such readings, students learn that oral literary traditions among Indians persist in the present and that these oral traditions continue to inform the written literature produced by American Indian authors.

At the twelfth grade level when most students study British literature, it is understandable that the anthologies would contain few, if any, American Indian authored selections. However, for World Literature courses at the tenth and twelfth

grade levels, such an argument is not reasonable. Teachers of World Literature courses should supplement the anthologies assigned to their students with works by American Indians from other sources. American Indians have contributed and continue to contribute greatly to the body of world literature as well as to the American literary canon.

At each grade level, the lack of Indian authored selections in the various non-fictional genres is apparent. Students might conclude that Indians do not write much non-fiction or that Indian writers do not comment on their own condition as peoples or that they do not think and write about philosophical, moral, ethical, educational, governmental, or social aspects of their lives. This is false, and numerous volumes of Indian non-fiction exist (see Deloria, *Am. Indian, Custer, & We Talk*; Hobson; and James). Students need to learn that American Indians have a great deal to say about themselves, their history, their arts and cultures, their ways of life, and their world views.

Analysis of authors' regional affiliations reveals an absence of works by authors from the Arctic/Subarctic region in all grade levels. This omission needs to be corrected by teachers through the use of supplemental materials. Again, we run the risk of misleading students into believing that there are no Indians in the Arctic/Subarctic region or that the Indians who live there have no literary arts. Nothing could be further from the truth. Only one American Indian literary work, representing the Northwest Coast region, is anthologized at the twelfth grade level. The problems associated with the lack of inclusion of American Indian literary selections in World Literature texts used in the twelfth grade have already been discussed.

Population data from the 1990 United States Census serves as a convenient guide (not an absolute number or a "formula") for determining the appropriate percentage of selections from each region. This determination could be called

TABLE 3
AMERICAN INDIAN POPULATION BY REGION

REGION	AMERICAN INDIAN REGIONAL POPULARION	PERCENT OF TOTAL AMERICAN INDIAN POPULATION
Arctic/Sub-Arctic	85,698	4.4%
Northwest Coast	119,979	6.1%
Plateau/Basin/California	357,022	18.2%
Southwest	337,882	17.2%
Great Plains	506,847	25.9%
Eastern Woodlands	274,924	14.1%
Southeast	260,090	13.3%
Other	16,558	.8%
TOTAL	**1,959,000**	**100%**

"appropriate regional representation." Table 3 summarizes American Indians' regional population information.

Teachers should attempt to represent each of the regions of Indian America fairly, selecting or incorporating a number of regional selections to be read which reflects the percentage of the total American Indian population represented in each region. Using this criterion, it is clear that in the South Carolina state adopted anthologies, the Arctic/Subarctic, Plateau/Basin/California, and Southeast regions are under-represented in the texts and that the Southwest and Eastern Woodlands regions are over-represented. The number of selections by authors from the Great Plains and Northwest Coast regions approximates the percentage of the total American Indian population of each region. Under-representing regions could lead to students' and teachers' falsely concluding that Indians from these regions "no longer exist" or that they "no longer have a literary culture." Over-representing regions could lead to the perpetuation of the "generic Indian" stereotype--a dominant image of American Indians usually as Plains "teepee-dwelling warriors" or Southwest "pueblo-dwellers maize farmers."

Suggestions for Teaching American Indian Literatures

The preceding findings and discussion give rise to a number of guiding principles and instructional strategies for teachers of American Indian literatures. First, teachers must acknowledge and teach to the rich diversity of American Indian cultures. The unique qualities of each American Indian culture should be emphasized whether considered individually, by state, or by region of the country. English Language Arts teachers should make every effort to teach Indian authored selections which reflect the diversity of cultures represented in the approximately 175 separate American Indian tribes/nations/communities (Spicer). Where the state-adopted anthologies over-represent particular regions of the nation, South Carolina's teachers must rely on supplemental materials to help achieve a more balanced representation of tribal or regional American Indian literatures.

Secondly, teachers should begin by focusing their treatment of American Indian literatures on oral and written works authored by American Indians from South Carolina. Then they should move "outwardly" to the literatures of American Indians from the southeastern region of the United States. Again, this must be accomplished through use of supplemental materials since the southeastern region is under-represented in the anthologized sample of American Indian literary works. There are numerous collections of oral narratives and song-poems as well as written work in various genres by members of the Catawba, Cherokee, Lumbee, Creek, Choctaw, Seminole, and other tribes indigenous to the southeast. South Carolinians, both students and teachers, may more readily relate to the experiences of Indians from this particular region of the nation. Certainly, the degree to which the landscape shapes American Indian literature makes for a point of immediate relevance to students in South Carolina's English classes.

Thirdly, English teachers must make sure to bring American Indians into "present tense." The degree to which the state-adopted anthologies feature literature selections set in the past tends to "freeze" American Indians in the nineteenth century. This, of course, does a tremendous disservice to contemporary American Indian peoples and their experiences. Further, it denies our students access to American Indian commentary on current issues. In South Carolina, students have a remarkable opportunity to learn a great deal about how the federal government and the state government view American Indian affairs through carefully examining the Catawba Nation's land claim case. Recent newspaper articles detailing both sides of the complex legal argument make for interesting and relevant reading. The case is a study of one people's persuasive persistence against seemingly unconquerable odds. Catawba Chief Gilbert Blue's statements, as well as those of other contemporary Catawbas, deserve equal billing with those of other American Indian leaders which, in the anthologies, tend only to "echo" from the nineteenth century.

And finally, it is clear that South Carolina's English Language Arts teachers must move beyond their state-adopted literature anthologies in order to treat American Indian literatures in a balanced, representative, and more thorough manner. Literature anthologies have improved with respect to American Indian literatures. The state-adopted textbooks include more selections by a wider and more representative range of authors writing in various genres. The problems of the "generic Indian" and "living fossil" persist, however, and teachers must rely on supplemental materials in order to overcome these problems.

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The World of Children's Literature: The Eleanor Burts Collection at Winthrop University

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Winthrop University

Anyone examining the children's books and other artifacts in the Special Collections of the Dacus Library Archives of Winthrop University may be tempted to make the same sort of exclamation as Celia in *As You Like It*: "Oh, wonderful, wonderful, and most wonderful wonderful! And yet again wonderful, and after that, out of all [w]hooping!" (III, ii). Donated by Eleanor Burts, this bequest consists of antique and rare books, children's toys, pedagogical aids, old schoolbooks, educational methods texts, and art objects--all collected during nearly three decades. Little did the library know what it would be receiving when Burts called over ten years ago to ask whether it was interested in having her collection.

Born in 1916, Burts had an early, strong connection with Winthrop. She attended kindergarten there and from 1933 to 1937 was an undergraduate, majoring in English and minoring in French. Although she had always been an avid reader and lover of books, her love of children's literature "blossomed," as she says, during her undergraduate days primarily because of Maude M. Hall, one of her professors in Winthrop's Department of English (personal interview).

After teaching in the Parker School District of Greenville, Burts completed her master's degree in teacher education in New York at Columbia Teachers College in 1941. She then took a job teaching in Hawaii, where she was an eyewitness to the Japanese bombing of Pearl Harbor on December 7. Remaining in Hawaii throughout the four years of the war, Burts says that the United States government considered teachers "essential to the war effort" (personal interview). Other teaching positions followed. Today, she is retired and lives in Bronxville, New York. The story of how her collection came to the university is almost as fascinating as some of the items it contains.

One frigid January morning in 1980, several parcels from New York arrived at Dacus Library. When Pat Rice, who was then head of the Acquisitions Department, began opening the boxes, she had difficulty in believing what met her eyes. How could parcels containing such rare and valuable gems have been entrusted to the United States mail service? Here were unusual books like an 1881 copy of John Bunyan's *Pilgrim's Progress*, bound in red oak from the beams of Elstow Church where Bunyan had worshipped in the seventeenth century. Other items unwrapped by Rice included a boxed set of Tom Thumb and Thumbelina books, dated 1939, which had been hand-colored by the illustrator, Hilda Scott, part of a limited edition of only 1,200. By this time, Rice had been joined by other Winthrop Library staff members, all whispering in excitement as other parcels revealed yet more treasures like Beatrix Potter children's books from the early 1900s and a miniature Tora that probably would have been given as a New Year's present to a Jewish child (Eppenheimer, ts.).

The next day, the Acquisitions Department inventoried the entire gift and found that it totaled more than 200 books. When Shirley Tarlton, at that time Dean of the Winthrop Library, was asked to assess what the U. S. mail had delivered, she remarked, "We were overwhelmed when we looked into the boxes. This is the rarest and most valuable collection, in my opinion, ever received by the Winthrop Library" (Eppenheimer, ts.). And yet, the 1980 donation by Burts was a mere prologue of

things to come. In fact, to paraphrase Bogart's famous line from *Casablanca*, it was the beginning of a beautiful relationship.

During the next 12 years, Burts donated over 600 books and other items to Winthrop, thereby forming what today is known as the Eleanor Burts Collection, the major portion of which consists of children's literature. "It's easy to see," says Paul Z. Dubois, the current library dean, "that this cornerstone of the Dacus Library Special Collections constitutes a labor of love for Burts. She carefully protected and cared for each book. Even the very old books are in excellent condition" (personal interview). Besides the titles already mentioned, the collection boasts an 1839 five-by-three-inch volume of Oliver Goldsmith's novel, *The Vicar of Wakefield*; an 1887 first edition of Joel Chandler Harris' *Free Joe and Other Georgia Sketches*; a 1905 version of Robert Louis Stevenson's *A Child's Garden of Verses*, illustrated by the renowned Jessie Wilcox Smith; a rare 1917 *The Child's World Primer*, an early book used in South Carolina and almost twenty other states for initial reading instruction and memorable for its character Baby Ray (Evans 3); and such little known picture books as a 1940 *The Lord's Prayer*, by Ingri and Edgar Parin d'Aulaire, famous for their numerous books with illustrations in stone lithography.

Along with rare books, the collection also includes such teaching aids as wax writing tablets and a reproduction of a hornbook (an early tool for helping children learn their ABCs). In addition, there are adult works on topics that range from Isadora Duncan's 1928 *The Art of the Dance* to Selma G. Lane's 1980 *The Art of Maurice Sendak*, the latter filled with elaborate pop-up pages of artwork by the author of *Where the Wild Things Are*. In fact, Lane's book is signed by the author and by Sendak himself, who has also autographed his celebrated picture book, *Where the Wild Things Are*, yet another item in the collection. Porcelain figurines of Beatrix Potter's storybook characters like Peter Rabbit, dolls from around the world, Christmas cards designed by eminent children's illustrators like Tasha Tudor, Norman Rockwell, and Feodor Rojankovsky round out the bequest.

According to Burts, her collection was built "book by book" from diverse sources (letter to Terry L. Norton). Some of the items came from antique shops and antiquarian bookstores both at home and abroad; many others, from the libraries of relatives or friends who knew that she liked old books. One is tempted to believe that early in life Burts had followed Roald Dahl's exhortation in *The Minpins*, posthumously published in 1991. At the end of his book, Dahl enjoins his readers "to watch with glittering eyes the whole world . . . because the greatest secrets are always hidden in the most unlikely places. Those who don't believe in magic will never find it" (48).

Burts has found magic throughout her life, and she is still collecting. As a result of a recent trip to England in 1992, she obtained 56 additional items. One is a book of weights and measures printed in 1758 by John Newbery, the famed eighteenth century London publisher credited as the first to espouse and practice the idea of producing books especially for children (Meigs, et al. 58).

Other acquisitions from this trip include chapbooks, which were forerunners of today's comic books and which often contained the actions and adventures of such superheroes of the seventeenth and eighteenth centuries as Jack the Giant Killer (Iona Opie and Peter Opie 62) and such archvillains as the "monstrous giant, named Galigantus; who, by the help of an old conjurer, betrays many knights and ladies into his strong castle . . ." ("The History of Jack and the Giants" 81). Sutherland and Arbuthnot indicate the importance of chapbooks by saying that they "preserved and popularized some of the precious elements of literature that children love" (56). Such books were read by literary giants like Henry Fielding, Samuel Johnson, James Boswell, and William Cowper (Iona Opie and Peter Opie 61-62). Originally sold by chapmen, or peddlers, these tiny books, by 1760 or so, were simple, folded sheets of paper without covers and usually of eight or sixteen unstitched pages (Darton 71). Since they were bought by children, the word "chap" became an abbreviated form of

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chapman and came into use in the eighteenth century to mean a fellow, or lad, according to *The Barnhart Dictionary of Etymology*. *Webster's Third New International Dictionary* indicates that this use of the term is still heard in the United States South and Midland. The chapbooks bought by Burts date from the 1820s and include such titles as *The Life of Jack Sprat* and *Nursery Poems from the Ancient and Modern Poets*. Like the older chapbooks, those purchased by Burts are illustrated. Although their pictures as well as grammar appear to be of better quality than that found in their forebears of the previous two centuries, the verse is unadulterated doggerel, especially in *The Life of Jack Sprat*, as is illustrated by the following quatrain:

> Jack Sprat was wheeling
> His wife by the ditch,
> Barrow turn'd over,
> And in she did pitch. (6)

One of the more handsome volumes from this latest shipment is *Pan Pipes: A Book of Old Songs* (c. 1900?). Of late Victorian vintage, this book has musical accompaniments by Theophilus Marzials for each song and pictures for each by Walter Crane, who, along with Kate Greenaway and Randolph Caldecott, was one of the preeminent nineteenth century illustrators of children's books in Great Britain (Meigs *et al.* 229). According to Donna E. Norton, Crane is "credited with marking the beginning of the modern era in color illustrations" (57). This book and the other recent acquisitions have also been generously given to Winthrop University and will be added to the Burts Collection in the Archives.

One reason for Burts' gift to the library is her belief that future teachers will appreciate the present more fully if they know the past. As she has noted, contemporary children's literature is rich in beautiful illustrations and varied in numerous subjects, qualities often missing in books from bygone days (personal interview). Encompassing several centuries, her collection will undoubtedly enhance the appreciation and enlarge the knowledge not only of Winthrop students but also of researchers as the past yields up its secrets through the wonderfully imaginative world of children's literature. In point of fact, anyone whose scholarly bent is toward children's literature, popular culture, or the history of education should find this material a treasure trove for research. To use the words of the poet John Dryden, "Here is God's plenty" (497). Individuals who want further information about the Eleanor Burts Collection or about a guide to it should write to the following address:

The Archives and Special Collections
Dacus Library
Winthrop University
Rock Hill, SC 29733

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Bridging Cultures Through Literature

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I still remember the first literary term I ever learned--really learned, I mean--the first one that stuck. It was the word "vicarious," and I suppose it isn't really a literary term at all--at least, not in the sense that "iambic pentameter" is or "point-of-view" or "metaphor" or "irony." (Well, okay, a little like "irony," I guess.) Anyway, something about the word appealed to me. Still does, in fact. Vicarious. Maybe it's the way it sounds, Latinate and vaguely theological, as if it ought to have something to do with events taking place in some quaint old English vicarage.

What it does have to do with, of course, is the very essence of literature: the experience of living, for a while, someone else's life, seeing through someone else's eyes, sharing someone's agonies and ecstasies, inhabiting another person's skin. This need to participate in other lives is the force that draws us, as hearers, to the storyteller's knee and thence to the written word, for it is "story" that first beckons from the pages of books and the love of stories that compels writers to create those other lives for us (and them) to inhabit.

The reason I happen to be thinking about all this just now is that, recently, as a participant in Virginia's Project International Emphasis, I was asked to consider ways to internationalize the community college curriculum (i.e., the first two years of the undergraduate experience). I didn't have to consider long. Literature, it seems to me, story, is the surest bridge to understanding. Let students read novels, plays, short stories, and yes, poems from other nations and cultures. Let them immerse themselves vicariously in these other lives, and short of actually living there for an extended period, they'll have about as intensive an understanding as it's possible to get. I remember reading something in a textbook recently, a piece of advice offered by photographer Burt Glinn to would-be travelers to the Soviet Union. "Instead of looking at the book I did on Russia," Glinn says, "you would do better to read Tolstoy or Chekhov to understand what the Russians are like" (50).

The problem, of course, is how to bring some order to this rather obvious notion, how to structure the experience so the student gains more than just a vague "appreciation" of another culture (although that, in itself, is not an ignoble aim). And then, having done that, just how do we tuck this project into a fixed (and rather full) curriculum? Exactly which course do we target for yet another objective? Which instructors will find themselves gearing up to teach something they may, in fact, never have learned--or, at least, never have been taught?

Well, first off, any course is fair game, and in an age when the technology taught in an 8:00 a.m. class is likely to be obsolete by the end of the day, and a remark made in Amman can give American investors whiplash, you'd have to be pretty isolated indeed to think you might be able to get through even a single year of teaching without having to learn new tricks and new subject matter. But let's, for the sake of example, take a specific course and look at how we might incorporate an international perspective. Let's take the survey of British literature.

When it comes to English courses, you can't get much more traditional than that. England, after all, is where the much-reviled "canon" sinks its taproot, where those who fight for the "canonical" approach mass, backs to the wall, for a valiant last stand. This, they affirm, is holy ground.

Well, maybe.

After all, like it or not, the Western heritage is our heritage (or, at any rate, a good chunk of our heritage), and we can use a sound knowledge of that heritage, our

majority culture, as a springboard for understanding other cultures (many of which, of course, have nurtured, refreshed, and challenged our heritage like so many feeder springs). And we can argue, I think, that the study of English literature is international in scope. England, the United Kingdom, is another culture, albeit one that looks a lot like our own, warts and all. So in studying English literature we are, to some extent, studying another culture, examining the values and traditions that have constituted the glue holding that culture together and looking at how those values and traditions directly affect the lives of individuals trying to survive--and prosper--in that culture. (This is, of course, assuming that we are, in our course, concerned with something more than memorizing the rhyme scheme of a Spenserian stanza or the exact date of the publication of *Lyrical Ballads*--both of which, if you asked, I would have to look up.)

If that has truly been a major focus of our course, then students who have successfully completed, say, a semester should be somewhat familiar with culture as a concept and with the way in which a culture can impact upon the individuals who are a part of it. They may also have taken a glance at contemporary American culture in light of the British heritage. What elements [good and bad] of British--and western European--culture have we inherited, and what have we reshaped (often as a result of interaction between British/Western European culture and our other "feeder" cultures)? These analytical skills, such as they are, can then be put to work on a culture somewhat further removed from the western tradition.

What I propose to do at that point is add a unit to the course--preferably an independent study unit--the overall goal of which is to familiarize students with at least one non-western culture formerly subject to Great Britain. (As a colleague remarked when I unveiled my plan, "That doesn't leave much out, does it?" Well, actually, no. Once an imperial power, Britain exercised hegemony over much of Africa and Asia, including the Near and Middle East.) The way I see this working is that students will select a nation formerly subject to Great Britain and read a contemporary or, at least, recent literary work set in that region and written by a native of that region. The unit will include a research component on the history and culture of the nation selected for study, a fairly straightforward piece of work designed to familiarize the student--at least, thematically--with the values, norms, and historical identity of the nation. These, after all, are the factors that might be expected to weigh heavily on individual citizens as they go about their daily lives.

With this background, the student will read the selected work and experience vicariously the ways in which these cultural and historical factors do, in fact, impact upon human behavior, sometimes shaping and sometimes clashing with individual aspirations and values. The student will then present his findings to the class orally, as well as in writing, so that all might gain not only an in-depth understanding of one non-western culture, the culture selected for individual study, but at least a superficial familiarity with others as well.

Since the curriculum, as we are frequently reminded these days, is heavily--indeed, almost exclusively--weighted in favor of western civilization and since the English literature course is ipso facto a course in the western heritage, I would require students to select non-western nations for study. However, an exception might be made for a non-western student, who could perhaps (although not necessarily) profit more by a study of a Canadian or Australian work; teacher discretion would be central here.

I would hope, too, that in completing this unit students might be alert to the ways in which the cultures they are examining have incorporated, reshaped, and rejected elements of the British/western European heritage. Such awareness might make them more sensitive to the need for change in order to accommodate cultural diversity, especially in a society that, except for Native Americans, has no indigenous culture.

Objectives for a unit such as the one I am describing can be tailor-made, of course, to meet the needs of subject matter and methodology. I have identified five, as follows:

1. Summarize the major events in the history of the region you have selected for study.

2. Describe the culture of the region you have selected for study.

3. Identify the cultural factors that impact upon the behavior and values of the major characters in the literary work you chose for this unit of study.

4. Explain the behavior of major characters by relating their behavior to the culture.

5. Describe the relationship of the culture as it exists today to British/Western European culture.

Several problems are apparent in the foregoing, not the least of which is that the term "culture" is a bit nebulous. It's one of those soft-edged concepts, like humor, that you know when you see but aren't quite ready to define--at least, not in such a manner as to enhance your reputation for succinctness. Obviously, if an understanding of other cultures is going to become one of your primary course goals, you're going to have to spend some time grappling with the term "culture." A guest lecture might do the trick, someone from the social sciences, perhaps. Or you might tackle the problem with your students and arrive at a shared understanding of just what elements constitute a culture. A fruitful approach is to examine contemporary American culture, working up some sort of framework that might serve to structure an approach to any culture.

A "shared learning" approach is almost a necessity for a unit of this sort unless you happen to possess an in-depth knowledge of all cultures formerly subject to the British Empire. In fact, a corollary benefit of this unit is that it can help the traditionalists among us try on a new role, that of mentor-learner, a situation that is enhanced if we are fortunate enough to have a multi-cultural student body. (A colleague who tested the unit described here wound up spending one class period learning an Ibo dance when a Nigerian student attempted to explain the significance of ceremony in creating the strong sense of community among the Ibos.)

And what about evaluation? How are we to evaluate the student's work accurately when we have no familiarity with the culture or the work under examination? Well, first of all, evaluation of things that really matter is always difficult, perhaps even impossible. And second, we will soon have at least some familiarity with the several cultures and works available for study as we read, listen to, and respond to student work semester after semester. In the meantime, however, we can certainly evaluate the research component of the unit just as we evaluate research of any sort, and we can make some judgement as to how much thought and effort the student has given the work under consideration. Does learning, however tentative, seem to have taken place? Is stereotyping shunned? Are good questions being asked? Is there the sense of puzzlement that always accompanies new understandings? Has the student truly lived the life of the characters in the work, vicariously? This, the task of evaluation, is where we must draw on our own human resources and good judgement and hope they suffice.

As teachers of literature, we are uniquely positioned to give our students the chance to experience other cultures, other ways of structuring society and other

perceptions of "truth." In fact, I would argue that, in the sort of world we inhabit today, we are obligated to provide that opportunity. Cross-cultural understanding is no longer a fringe benefit for those who can afford a "summer abroad" or the post-graduate "grand tour." It is a necessity both for individual survival and for the survival of the planet. Until we emulate other nations and elect playwrights and novelists to head our government, we must work in other places to create the kinder, gentler nation former President Bush once envisioned.

A unit such as I have described in this article can go a long way toward restructuring the literature classroom, and it can do so without jettisoning the idea that, as Americans, we need to understand our own culture first. In fact, used properly, the study of another culture can deepen our understanding of our culture by opening our eyes to the many springs from which that culture draws its life.

STUDENT STUDY GUIDE
ENGLISH LITERATURE INTERNATIONAL UNIT

When you have completed your research into the history and culture of the region your novel represents, you should reexamine the novel and try to answer the following questions:

1. Identify the major characters in the novel. What are their values? (What do they prize or cherish? What are they working or striving for? What are they willing to make sacrifices for?)

2. Of these values, which seem to be universal human values, and which seem to be products of the culture to which these characters belong?

3. Are there times in the work when the characters' values seem to clash with the values their culture tells them they should have? How are such clashes resolved, if at all? What are the emotional and social "costs" of such clashes?

4. Identify any instances of behavior that seems odd or perhaps unbelievable to you. Does the culture cause the characters to behave as they do? Or has the author failed to make their actions credible?

5. Look closely at how the characters relate to each other and how they communicate. Are communication styles and relationships different from what you experience in your daily life? If you were to meet one of the characters from your novel, what misunderstandings might arise from these differences?

6. From your study of British literature you should have a pretty good understanding of the elements of British culture. Since your author is from a region once subject to the British, you may notice some aspects of British culture that have been incorporated into the culture of the region. Or you may notice some aspects that have been completely rejected or disregarded. Discuss.

7. If you were sent to the country your novel represents for the purpose of setting up a new business, what would you want to bear in mind as you met with people of the region?

8. Can you see any ways you might offend the people of the region without meaning to?

9. Looking at the novel as a work of literature, does it seem to be like the other works we have read in this course? Are there any ways in which the author seems to be doing things differently?

10. Can you determine the author's attitude toward her culture? Is she proud of it, as it currently exists? Is he or she optimistic, skeptical, or defensive about it? Does he or she feel that changes are needed or that change should be resisted?

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Communicating With Supervisors: Teaching Reading, Writing, Speaking, Viewing, and Listening in Applied Communications

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As a teacher of English Language Arts, I am always looking for new and relevant ways to deliver tried and true lessons to whatever particular group of students I may be teaching. Rarely do I ever use a set of lesson plans from year to year without making modifications. Sometimes, however, I find a lesson that really works and am willing to use it and share it with others. Such is the case with Module 8 of the Applied Communication series from the Agency for Instructional Technology. This module, which deals with communicating with supervisors, presents an excellent vehicle to apply theory to real life situations.

The lessons for this module include such topics as "Supervisor and Employee Interaction," "Exchanging Information with Supervisors," "Written Communication with Supervisor," "Attitudes and Nonverbal Communication," "Communicating Problems to Supervisors," and "Responding to Feedback." After we do a complete study of the module lessons, I expect my students to know the difference between how to communicate with co-workers and how to communicate with supervisors. We also thoroughly discuss supervisory styles and the characteristics of effective upward and downward communication. The AIT material covers these topics.

In order to make the lessons relevant, I try to case them in the community in which we live. Hampton has one major industrial plant, Westinghouse, which threatens layoffs and plant closings from time to time. We discuss the concept of unions and other organizations, and I ask what benefits and drawbacks these organizations present.

To bring writing into the curriculum, I use a simple exercise based on sentence patterns inspired by Ann Berthoff's *Forming, Thinking, Writing*. I ask my students to think about unions, especially if a family member belongs to one, and to write sentences about unions using the following patterns:

1. A question with five words
2. A sentence with two words
3. A sentence using a coordinating conjunction
4. A sentence with seven words
5. A sentence with a compound predicate

A finished response might look like the sample below:

> What good is organized labor? Unions work. My dad belongs to a union, and his job is secure. He joined his first year of work. He pays his dues and attends meetings regularly.

We then share aloud what we have written. The point of this exercise is three-fold. First, it gives me a really good idea of what my students know about organized labor. Secondly, the exercise reinforces sentence variation in writing. And thirdly, it focuses the students' thinking on their future as employees and supervisors.

Next, I present an article from *Historic Preservation* magazine called "The Fabric of Their Lives." (I have permission to copy the article.) I ask the students to do a

double entry draft on the article. They first draw a column down the middle of a sheet of paper. I ask them to read the article silently, focusing on the reasons the mill closing occurred (as opposed to the preservation aspects). They write down phrases from the article that catch their attention in the left column. As they write, they also put their personal comments, including questions, in the right column. Finally, we discuss the article and predict what might happen if such a situation occurred in their own community. Then the students do a free write of three-fourths to one page about what they learned from the article.

After we have finished this discussion, I show the film *Norma Rae*. It takes almost three class periods to show this film, but it is well worth the time to see what happens in an industry when the union comes. Of course, the industry is a Southern cotton mill just like the one in the magazine article, but more importantly, it is a single industry employing the majority of workers in a community similar to our own community's industrial base. During viewing, I ask the students to reflect on Norma Rae's relationship with her supervisors and how she felt both as a weaver and as an inspector. I ask them to think about the issues of safe working conditions, and how they would approach a supervisor to facilitate discussion of such issues. I ask them to list during viewing the items Norma Rae wants to change, and in a follow up composition or discussion question, I ask them to state why the changes are necessary.

The question that often provokes a great deal of thoughtful discussion concerns supervisory styles. The movie stereotypes the mill bosses as domineering Southern good ol' boys who have little regard for the needs of their workers. Their main objective is to make a profit, and their method is to increase worker productivity. I ask my students to identify ways that the supervisors attempt to get more out of the workers, and they usually remember the incidents of walling up the windows, providing few or limited breaks, and timing the workers in completing a task. I ask them to decide if this kind of constant harassment increases worker productivity enough to warrant the resentment. The movie certainly serves as a visual lesson on what issues industry must address in regard to employee and supervisor relationships, and it brings out another important theme on worker unity.

I follow the movie with a field trip to the Westinghouse plant. Our tour of the entire plant takes a half day. Students get a firsthand view of working conditions and supervisory styles going on in a regular day of operation. At the end of the tour, they may ask questions of a team of workers, and I have them prepare at least one question ahead of time. The trip is successful because these students usually recognize the importance of this industry to their community.

Overall, the module provides a thorough view of the roles of supervisors and how to communicate with "the boss." By including the film and magazine article, application to real life becomes much easier, and the tour of a local industry drives home the point that there is a hierarchy in business. How an employee learns to cope with that hierarchy, especially in communicating with his or her supervisor, is very important to remaining employed and advancing in the particular career field.

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Does Participation in a Writing Institute Have Lasting Effect on Teaching Behaviors and Continued Learning of Former Participants?

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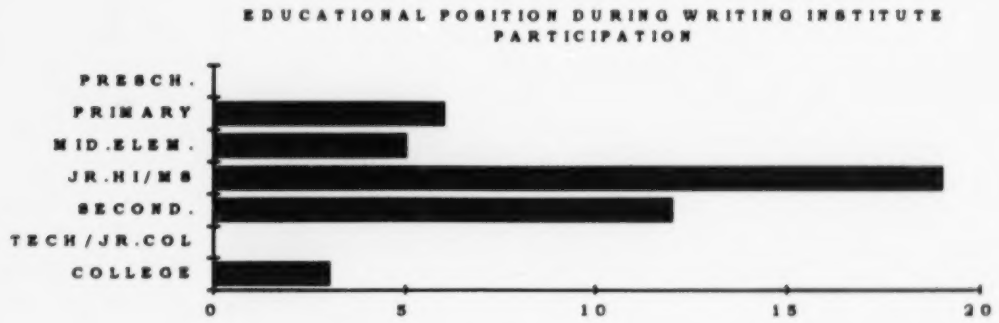
Editors' Note: This article is a summary of a study funded through a Research and Instructional Improvement Award by Winthrop University. A copy of the complete study has been sent to each active South Carolina Writing Project through the Writing Improvement Network.

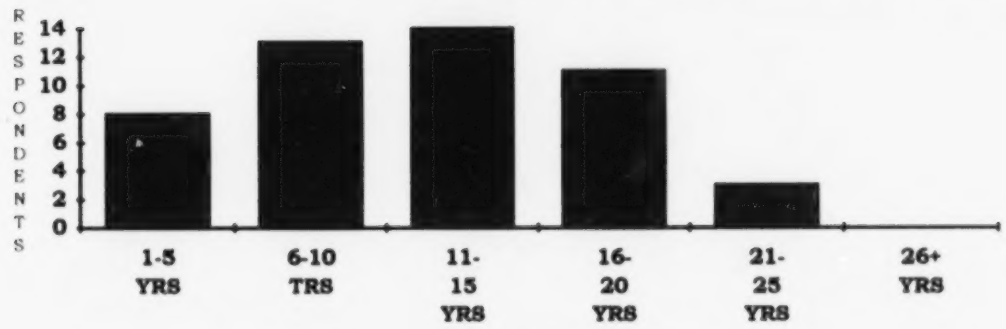
As we worked with summer fellows during nine Winthrop Writing Project (WWP) Institutes, positive changes regarding their views of teaching writing took place. They began to question the previous assumptions about importance of conventions over content and the assessment of product over process. At the close of each summer institute, we collected voluntary feedback, which was always overwhelmingly positive. Yet, was this high level of commitment continuing beyond the first year or two? As co-directors of the Winthrop Writing Project, we were continuing to be rejuvenated; but what about those participants who had been involved in only one summer institute and that one or more years ago? Had the fervor and resolve that started in those weeks together been maintained?

With these questions in mind, we developed a questionnaire to mail to all former participants whose current addresses could be obtained. We also conducted interviews with participants of five different WWP institutes. It should be noted that in the questionnaire's feedback, all nine summer institutes were represented by at least one-third of that year's summer fellows. Therefore, we believed, based on scientific research guidelines, that the information received was truly representative of what had been happening in the classrooms and the professional lives of participants of earlier WWP institutes.

In these early institutes (1981-89), a majority of the participants were from junior high/middle or from secondary school (68.8%) with 11 (24%) from middle elementary and primary grades. More than three-fourths of all participants had taught between six and twenty years. There were few participants who could be classified as beginning teachers (one through five years of teaching).



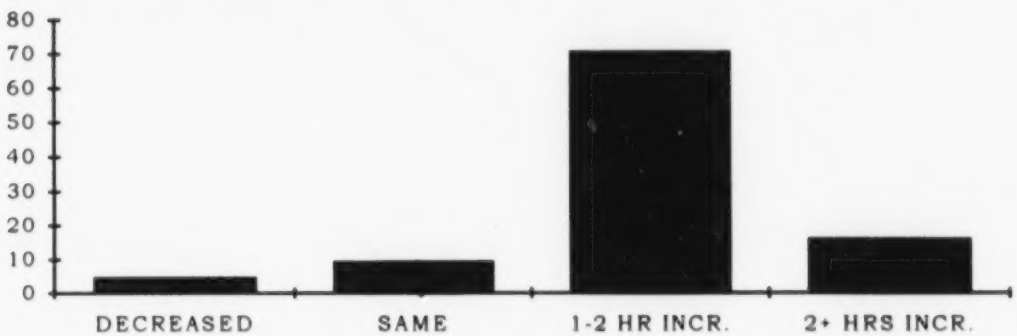
PARTICIPANTS IN WRITING INSTITUTES



YEARS OF EXPERIENCE

Respondents were asked if the amount of time that they now "devoted to writing instruction" had decreased, remained the same, or increased since they had participated in the WWP Summer Institute. Respondents (86%) overwhelmingly answered that they were devoting more class time to the teaching of writing, with over 70% indicating that they were devoting one to two hours more per week in writing instruction. We were gratified with these results and believed that this was a strong

CLASSROOM TIME PER WEEK DEVOTED TO WRITING INSTRUCTION SINCE PARTICIPATION IN WRITING INSTITUTE



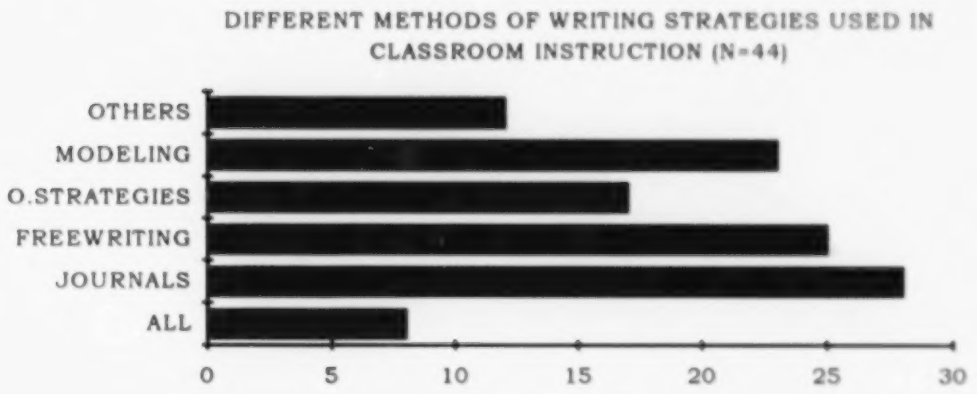
indicator of how successful the summer institute was in developing an understanding of the importance of writing as a way of learning.

Our next concern was to try to determine which writing strategies presented in the WWP Summer Institutes were being used in classrooms. Were there some that were seldom, if ever, used? All types of journals were used by more than half of the respondents: diaries, project, reaction, and focus-and-think. In the comment section of the questionnaire, several teachers wrote that the journal writing occurred two to three times a week. On reviewing the data, we wished that we had added another item to the journal option to discover how teachers assessed the entries and if they dialogued with the pupils on journal entries.

Freewriting was selected by over half of the respondents. Comments indicated that teachers used this strategy to begin writing (prewriting), to promote interest, and to teach brainstorming. One teacher commented that it "just keeps students writing." Still another teacher wrote that freewriting is "an invention device."

The third (46.9%) most frequently selected writing strategy was "modeling of types of writing"; however, the second part of the item, "Explain how you use each strategy checked," reflected the uncertainty of the choice: thank you to school visitors, modes of writing, prompt options, and personal style. We believed that an emphasis in these earlier institutes had been on using teacher writings and literature examples as "modeling for types of writing." As was obvious from the comments, what we were asking was not clear to the former participants. This confusion could have been avoided if we had given examples to clarify this item (e.g., modeling by teacher or use of literature to model the mode of writing being studied).

Organizational Strategies (e.g., frames, webbing, data chart) were selected by just over a third of the former summer fellows. We were somewhat surprised by these results as we believed these strategies to have been examined and practiced thoroughly in the institutes. Respondents did list some strategies that they used which were not given as examples: jot lists, concept mapping, and sentence stretching.



Thus, a part of our original question was answered. Attending a Winthrop Writing Project Summer Institute has had a long term effect on teaching behaviors of former participants in at least two ways. One, they are spending more classroom time on writing instruction; and two, they are using selected instructional strategies learned in the institute in their classrooms.

When questioned about continued professional growth in the area of writing, almost sixty percent (59.6%) of the forty-seven former participants who responded to this item said that they had received additional training. Seminars and professional meetings were the most frequently mentioned places for receiving this training. A second item dealt with whether former WWP Writing Project Institute participants were more active in professional organizations. When we developed the questionnaire, we should have given respondents an opportunity to tell us if they were active prior to attending the institute and whether they were continuing this participation. With only the option "Have you become more active in professional organizations?" followed by a yes/no response, many active respondents could answer only negatively. One of these respondents explained: "I am as active as I have always been."

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As with all data collection, researchers come away with many unanswered questions and many ideas about new items to include on the next questionnaire: e.g., assessment strategies used and interest in advanced institutes. However, from the data analysis, it is apparent that the early Winthrop Writing Project Institutes had been effective in improving classroom writing instruction. This belief was reaffirmed by voluntary statements from former participants such as "The Winthrop Writing Institute was an exciting, enlightening journey into the realm of writing," and "Last year my students published three anthologies."

Reading Closely and Reading Widely: Recent Young Adult Novels for Middle School

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University of South Carolina

Teaching reading and the English language arts to middle schoolers can be the most rewarding or the most frustrating task any teacher faces. On the surface, the task seems manageable--get good books into the hands of budding adolescents and watch them get swept away by the power of story. But one look at the physical disparities of middle schoolers should be a key indicator that the task can't be that simple; they don't just range in height from four feet to six feet, they also range in interests and reading level from third grade to twelfth grade. So finding texts that will interest everyone at once is a near impossibility.

If our goal is to get them reading, keep them reading, and then push them toward readings they would not have chosen for themselves, then we need to learn more about what texts are out there, and unfortunately we can't always rely on reviews to provide enough information about potentially controversial content. Moreover, without reading all the new novels, it is difficult for us to know which texts will challenge an entire class to grow. After all, once they cross that parking lot or corridor to the high school, they'll be analyzing Poe and Whitman and Faulkner, and no vast quantities of high-interest/easy reading will have adequately prepared them for comprehending this vastly different literary fare. On the other hand, we all realize that if middle school becomes only preparation for high school reading, we will lose lots of students along the way.

The annotated bibliography below is an attempt to provide information that will help teachers walk this fine line between having students read appealing books and having them read challenging books. As a college English teacher, I personally read all of the novels listed below during the fall of 1993 as I searched for those elusive novels that can be called potential Young Adult classics. I didn't find many. But I did find lots of books for wide reading. Before I get to the descriptions of the books, please allow me to clarify the reasons why I feel so strongly that middle schoolers must spend time reading both groups of novels.

As a foundation, students must read widely, and we know the majority of them won't read constantly unless they have some choice in the subject matter. Ideally, then, middle schoolers would have a chance to read, in class, novels of their own choosing on topics close to their own interests--first, to enjoy, and second, to learn about character, plot, pacing, sentence structure, and style. They begin to echo the language they read in their own writing, and through this reading begin to develop, through context, a meaningful reading vocabulary. Several years of constant, wide reading encourages students to reach a level of literacy that cannot be attained by reading only what is encompassed in the covers of a middle school language arts text, no matter how fine that text may be.

Unfortunately, however, it is unlikely that a majority of these students reading their own--even those who engage in conversational literary groups with peers--will move very far beyond their prior levels of interpretation. And it is this skill of interpretation that they will need to succeed in secondary classes. It is possible that students' failure to INTERPRET texts is the trigger that ignites the backbiting that sometimes occurs among middle and high school teachers. Therefore, it is equally important that middle schoolers have the chance to read challenging literature, works they must struggle to interpret. However, if the works are too difficult, we lose by default.

As Robert Scholes explains in *Textual Power*, interpretation "depends on the failures of reading" (22). A feeling of incompleteness can result from such simple items as cultural references or vocabulary that readers cannot understand, or from such "subtleties as the reader's sense that a text has a concealed or non-obvious meaning that can be found only by an active, conscious process of interpretation" (22). If students choose only those works whose meanings are clear to them, then they will not have a chance to develop this type of literacy. Because we (and especially secondary and college teachers) value interpretation more than reading, we tend to privilege texts that require and reward interpretive activity. As Scholes argues, this classification is one way we have of defining literature, and it is a safe bet that all the works students will read in secondary school will require interpretation. Therefore, we have a responsibility to middle schoolers to add some more difficult texts, ones they probably would never have chosen for themselves, to their curriculum. It is through these texts, read by the whole class, that a teacher can demonstrate how readers move from reading to interpretation. Our job is not to produce "readings" for our classes, but to give them the tools for producing their own; not to intimidate students with our own superior textual production, but to show them the codes upon which all textual production depends.

The following précis of recently published Young Adult novels have been arbitrarily divided, then, into two groups: one to recommend to students for wide reading--for interest and enjoyment and the secondary information about language that students will garner from reading them; the other to use as class texts to study together--to provide a reasonable, not overwhelming, challenge and an opportunity for students to learn those interpretive skills so prized by those teachers they will be encountering in high school.

I. Wide reading: recently published books which require little or no interpretation, yet provide good stories and language lessons

There's a Girl in my Hammerlock, by Jerry Spinelli. Simon and Schuster, 1991 (ISBN 0-671-74684-7). Maisie, an eighth grader and outstanding female athlete, goes out for the wrestling team, partly because hunky Eric is trying out, too. Spinelli tackles the question of gender equity in sports in an engaging and fun way. As is his style, Spinelli creates a family sit-com with one-liners flying fast and furiously. Spinelli's *Maniac McGee* was a huge hit with kids.

Forward Pass, by Thomas Dygard. Morrow, 1990 (ISBN 0-688-07961-X). Coach Gardner's team can't win a game. To improve their chances, in desperation he brings in a new wide receiver. Her name is Jill. I couldn't believe it; I was really searching for a guy's story, and this one is by one of the best sports fiction writers. But it's another sex role plot, and it's good. The 30-page climax at the big game is terrific. I hope boys will read it--good football scenes.

Halfback Tough, by Thomas Dygard. Morrow, 1989 (ISBN 0-688-059250). I decided to give Dygard another shot to see if I could find that elusive novel--one that young, male, weak readers would enjoy. This is one of them! I really loved this story about Joe, a kid with bad grades, worse attitude, and wretched friends who get him into trouble. When Joe's family moves to a new town, he gets so bored he goes out for football. He quickly shows real talent, but he's doubtful that his new teammates really like him, and he's dogged by his terrible record from his old school. It's obvious that Dygard is a gifted sports journalist; the action scenes are terrific, and the characterization and plot are well done.

Squashed, by Joan Bauer. Delacorte, 1993 (ISBN 0-385-30793-4). Voted Delacorte Annual Press Prize for First Young Adult novel; hottest novel among young adult readers at the 1993 NCTE meeting. Sixteen-year-old Ellie's life would be perfect if she could just accomplish her two life goals--growing the biggest pumpkin in Iowa to win the ribbon at the Harvest Fair and losing the twenty extra pounds she's gained cooking since her mother died. I found this to be a really wonderful look at the romance of growing things; Ellie lives on a half-acre suburban Des Moines lot, but she's inherited her grandmother's love affair with the soil. This funny, clever novel has terrific dialogue and a swiftly moving plot--a real winner in my book.

I'll Be Seeing You, by Mary Higgins Clark. Simon and Schuster, 1993 (ISBN 0-671-67366-1). Clark of course is not strictly a young adult novelist, but young people could easily read and enjoy this suspense thriller that is perhaps too transparent for adult readers. There's no sex, little violence, and a nifty plot that begins when TV reporter Meghan Collins, in the emergency room of a New York hospital for a story, spots a young woman who could be her own twin. The story moves quickly and will teach readers a great deal about in vitro fertilization as well as entertain them.

Piano Man, by Joyce Sweeney. Delacorte, 1992 (ISBN 0-385-30534-6). Sweeney has won the Outstanding First Young Adult Novel Award, so I thought it'd be a good bet. But I have mixed emotions about this novel dealing with 14-year-old Deidre's crush on the much older professional musician in the apartment upstairs. Be forewarned that there's lots of talk about sex (between friend Susie and her older boyfriend as well as between Deidre's mom and her boyfriend--although we don't see much except a shirt coming off) and a very sophisticated tone for the 14-year-old characters. It's a terrific story about first love and its heartbreak, but it's strong. It's recommended for ages 12 and up, but I'd never put it in the hands of a sixth grader.

The Truth About Kim O'Hara, by Erika Tamar. Athaneum, 1992 (ISBN 0-689-31789-1). The narrator of this novel set in Greenwich Village in New York is a bright 15-year-old named Andy Szabo who has finally gotten together with his dream girl, Kim O'Hara. Kim's part Vietnamese, part Irish, and as their relationship moves on, Andy realizes that Kim's beautiful exterior hides a very troubled interior. The plot moves swiftly, with lots of sophisticated longing for physical intimacy on Andy's part, with no cooperation from Kim. The novel's climax comes when Andy finally convinces Kim to accompany him to a homeless shelter where he regularly tutors the children. Kim has a breakdown there, and that's when Andy discovers the truth about his girlfriend. I'm still trying to decide if most Southern boys would stick with this novel; I wish they would because it would certainly broaden their horizons. I recommend this to both sexes, good and weak readers.

Out of Here, by Sandy Asher. Lodestar Books, 1993 (ISBN 0-525-67418-7). I've read all of Sandy's books, and I know her, so I was prepared to love this story of nine seniors and their passage through their senior year at a midwestern high school. The stories can be read almost as short stories, even though the fates of all these diverse (but all white and middle class) personalities are intertwined. Some key themes of coming of age are explored in a modern context: one girl worries that she can't make it in theater, and that's her only dream; one aspiring musician agonizes about college interfering with his band's career; one serious student whose father left to "find himself" copes at home while her mother studies for an MBA; one girl finds friends just as her broadcaster parents rejoice that they've been promoted to a bigger market. This book would especially interest middle schoolers whose fascination with senior high problems is intense. The reading is easy, the plots interesting, the characters quite real.

Where Are You When I Need You? by Suzanne Newton. Viking, 1991 (ISBN 0-670-81702-3). Newton has been chosen American Library Association Best Book for Young Adults writer and American Library Association Notable writer, and I see why. The main character is Missy, a bright and ambitious senior who lives in a remote rural area on the N. C. coast. She's applying for scholarships because her single mom and the relatives they live with are poor. Her chances are excellent, but then Missy falls in love with a local boy from the vocational track who's probably not going to graduate. As Missy's mom tells her, "Sometimes your heart can be a thousand times more persuasive than your brain." We really don't know until the last few pages whether Missy will settle for staying on with Jim or leaving for Chapel Hill or Raleigh. The book has a good narrative flow, great characters, and an important theme.

Pickle and Price, by Pieter Van Raven. Charles Scribner's Sons, 1991 (ISBN 0-684-19162-8). A boy's book--no female characters at all, but a great story that both sexes can enjoy. It's the early 50's, and Pickle, a 13-year-old slow learner is expelled from school and comes home to the prison farm his abusive father supervises. There he teams up with an older, smarter black prisoner who's due for release, and the two of them travel across the country getting into and out of adventures. It's the buddy/journey/awakening-to-discrimination theme of *Huck Finn* with a 90's twist. I read this all in a few hours--good story that moves swiftly.

II. Close reading: recently published books which could provide a challenge and require some interpretation

Missing May, by Cynthia Rylant. Orchard Books, 1993 (ISBN 0-53108596-1). If you've never read Rylant's award willing children's books like *Miss Maggie* and *When I Was Young in the Mountains*, you must do so. This one, a Newbery Award Winner for 1993 and her latest of three young adult titles, is just heartwarming and terrific. It is the story of an adopted 12-year-old child in a West Virginia mountain community whose beloved May, her mother, dies. The novel is about how she and her father try to cope with missing May, and how their sorrow is assuaged by a connection with a unique seventh grade boy who has artistic gifts.

The Monument, by Gary Paulsen. Delacorte, 1991 (ISBN 0-385-30518-4). You remember Paulsen from his Newbery Honor book, *Hatchet*, and this one is a winner, too. The main character is a young handicapped orphan, Rocky, who's adopted by an older couple from a tiny Kansas community. The town fathers decide that what their home needs is a memorial to honor their dead from all the wars. When Mich Strum, an alcoholic artist, answers their call for creating a work of public art, all hell breaks loose. This is a short, touching novel about an interesting idea--how art can shake people up, bringing joy and sadness at the same time.

Shizuko's Daughter, by Kyoko Mori. Holt, 1993 (ISBN 0-8050-2557-X). The novel opens with Shizuko's suicide, a result of her overwhelming depression and her loveless marriage, just before the 12-year-old protagonist comes home from school. The rest of the novel explores her struggle to come to terms with her mother's death and the extremely difficult world she has to live in without her mother. The narrative takes her through high school, art school and on to a connection with a young man who helps her restore her faith in family. This is a first novel, but other reviewers have also praised its artistry.

Make Lemonade, by Virginia Euwer Wolff. Holt, 1993 (ISBN 0-8050-2228-7). Wolff's third young adult novel tackles the idea of poverty, both that of the protagonist, 14-

year-old La Vaughn, and a 17-year-old single mother, Jolly, for whom La Vaughn babysits. La Vaughn learns first-hand the life of a woman who has few options as she sees Jolly's illiteracy, her filthy apartment, her two neglected children, and her failure to secure any financial support from either of the children's fathers. Both characters take hold of themselves and "make lemonade" from lemons, though, as the four of them help one another. The plot develops dramatically, and we can only hope that this novel will appeal to readers who could be like Jolly. The setting and ethnicity of this novel are vague; it's a universal story about struggle and the difficult, but possible, task of seizing one's destiny.

Molly Donnelly, by Jean Thesman. Houghton, 1993 (ISBN 0-395-64348-1). Molly, whose twelfth birthday is December 7, 1941, lives on the Pacific coast. Her life changes forever when the Japanese bomb Pearl Harbor, just as she is collecting shells on the beach with her close friend Emily Tanaka. The novel follows the next four years of the war as Molly deals with her friend's being removed to an internment camp as well as with her fears about the safety of her relatives fighting in the Philippines. This coming of age novel keeps its focus on Molly; the wartime events are told, yet are always filtered through Molly's slowly maturing lens. This one is highly recommended both for its story and its historical frame.

Saturnalia, by Paul Fleischman. Harper and Row, 1991 (ISBN 0-06-021912-2). Here's a new one from another Newbery Medal winner. This is a strange and fascinating book that will probably challenge even good readers. It's set in Boston in 1681 and is peopled with dozens of realistic characters of the time, including William, a Narraganset Indian who's apprenticed to a printer, and Mr. Baggot, the tithing man whose job is to keep everyone spiritually in line. The high point of the novel is December 22, Saturnalia, the day of the pagan festival in which masters and servants trade places, eat, drink, and make merry.

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Dialogic Feelings: Feeling in Composition and Culture

John Paul Tassoni
Francis Marion University

Flynn Thomas and Mary King, Eds. *Dynamics of the Writing Conference: Social and Cognitive Interaction.* Urbana: NCTE, 1993. 127pp. Paper $16.95

Tobin, Lad. *Writing Relationships: What Really Happens in the Composition Class.* Portsmouth, NH: Boynton/Cook Heinemann, 1993. 156pp. Paper $17.00

Purely logical discourse is a myth; if we as teachers of composition are to examine the fullest possible context in which writing skills are negotiated and developed, we need to account for feelings--those of our students as well as our own. As writing theorists like Susan McLeod and Alice G. Brand have indicated, composition teachers need to ask questions about the various ways students' anxieties over, their motivations for, and their beliefs about writing affect their composing processes. The answers to such questions not only can tell us much more about our students than can quantitative analyses, they can also tell us more about the dialectical relationship between the composition classroom or writing conference and the broader cultural concerns with which novice (as well as experienced) writers must negotiate. Feelings are, as cultural anthropologists like Michelle Z. Rosaldo have shown, "culturally ordered" (137), and therefore indicate the plurality of concerns that enter into our classrooms and tutorials.

Feelings represent a complexity of personal, cultural, and institutional concerns, and their intensities can facilitate or curtail dialogic situations. In dialogic situations, students' and teachers' experiences can work to reorganize or complicate writing conventions, as opposed to tutorials wherein students and teachers allow conventions to organize experience for them (Gillam 6). When students write to reorganize or complicate conventions, they operate within contexts that facilitate creativity and critical thought. On the other hand, when students assume a passive role in regard to convention, they no longer act as producers of knowledge, but react within narratives their instructors prefabricate and control. For their part, writing instructors, as Alice M. Gillam might say,

> are responsible for authoring a social discourse that remains perpetually open, continually turning; a social discourse that addresses and answers to many divergent audiences . . . and that recognizes the dialogical relationship between the centripetal and centrifugal forces in language. (10)

Feelings comprise both centripetal and centrifugal elements of discourse: They can determine the restrictive or open nature of exchanges. As teachers become aware of the types of feelings (fears, pleasures, desires, etc.) that shape their conferences with novice writers, they can become better capable of identifying and negotiating with the beliefs, attitudes, and languages that constrain or empower their students. Furthermore, by focusing on the cultural implications of feelings, they can be better prepared to examine the social consequences of empowerment, theirs as well as their students'.

Two recently published books, *Writing Relationships: What Really Happens in the Composition Class* by Lad Tobin and *Dynamics of the Writing Conference: Social and Cognitive Interaction* edited by Thomas Flynn and Mary King, exhibit awareness of the extents to which emotions determine critical thought. The contributors to Flynn and King's text mark emotional elements of student/teacher conferences to highlight the role of cognitive and social factors in successful tutorials. Tobin, too, stresses emotional factors, and in addition, makes use of them as a critical discourse to demystify current principles of composition pedagogy. Both texts indicate the unavoidable presence of emotionality in writing instruction, and in this sense provide a context with which we can examine the directions and transformations that feeling can bring to our individual conferences with students, to our classrooms, and even to our culture.

Flynn and King's anthology complements the study of conferencing that Muriel Harris undertakes in her *Teaching One-To-One: The Writing Conference*. *Dynamics*' contribution, however, is not at first glance apparent. Indeed, the essays in this anthology reiterate many of the same points that Harris raises in her work. Both studies, for instance, discuss conversation activities and conference formats, and both consider cultural elements that may undermine otherwise productive sessions. Scholars will also find Harris's *Teaching* better researched, a characteristic that makes her text more valuable than *Dynamics* to readers seeking an overview of scholarship in the field.

What Flynn and King's anthology adds to the field is a series of particular histories, small narratives that remind us that teaching is always culturally and historically specific. The contributors to *Dynamics* remind us that we as teachers interact with real people with real feelings, not a mass of homogeneous bodies and vacuous minds.

Considering the social consequences of their interactions, the writers in this collection establish writing conferences, particularly those which occur in writing centers, as locations where beginning writers can experience their texts as sites of personal and cultural significance.

Introducing the first section of essays, "Social Strategies: Building a Collaborative Relationship," King writes, "The social relations established in formal schooling are unfaithful to the true nature of human learning, which is founded in emotional and social ties to other members of the culture" (18). King identifies ways that teachers have concentrated on the information-processing function of language to the exclusion of some of the complex means in which language establishes social relations and distributes power. Remarking on strategies resistant to such processes, David Taylor, in "A Counseling Approach to Writing Conferences," argues that unfair power relations between students and teachers can be destabilized in contexts wherein students believe they "can express feelings and attitudes freely" (27). A method detrimental to this context, JoAnn B. Johnson indicates, is questioning on the part of instructors, whose inquiries "can jeopardize the mood of empathy, trust, and respect that . . . we should try to establish" (34). The restrictive context imposed by teachers' questions, Johnson continues, is antagonistic to students' "necessary felt need for learning involvement" (36). For David C. Fletcher, the felt need for involvement is undermined by teachers' unnecessary assertions of authority, particularly when instructors privilege their own "expert social strategies" over dialogue in tutorials (42). Together, the essays in this section of *Dynamics* identify the emotional texture of the tutorial and the rhetorical strategies and hierarchical relations that frequently curtail their success.

The authors of the third section of essays, "Cognitive Strategies: Engaging Students in the Activities of Expert Writers," suggest ways that experts who are attentive to feelings can facilitate productive dialogues to help students perceive the intricacy of their writing tasks and articulate their visions. For Thomas C. Schmitzer,

one of the ways to facilitate dialogue that can transform the limited repertoire of novice writers is to encounter the anxieties many students experience about moving beyond composing strategies they learned in high school and to, among other things, be "on the alert for sudden switches in direction which may signal an impulse toward the creative" (59). In "Experts with Life, Novices with Writing," Marcia L. Hurlow looks at how, for older, nontraditional students, "this anxiety-producing situation is often heightened by the circumstances which brought them to college" (63), such as divorce, unemployment, or disability. Hurlow suggests tapping these students' areas of expertise through assignments explicitly transactional in nature so that the writers' confidence in content can displace, at least in part, their "anxiety about the writing itself" (66).

In "What Can Students Say about Poems? Reader Response in a Conference Setting," Mary King taps students' areas of expertise by asking them to convey their feelings about poems, a practice that teachers often talk about, but rarely practice in any diligent manner. King uses readers' responses to help them assume ownership of literary texts as well as ownership of their compositions. She believes that students should write first in response to their own feelings so that they are not forced to "overcome their habitual non-aesthetic stance" and so that they can "read their poem and . . . write their own paper--not the teacher's" (74). For Patrick J. Slattery, the supportive environment engendered by instructors who consider the ways that students feel provides teachers with the space to challenge students in regard to their beliefs and attitudes. Slattery believes in challenging students "to think in slightly more complex ways," but cautions that "Without sufficient support . . . the painful and risky process of intellectual growth can overwhelm students, perhaps even forcing them to retreat to a less complex orientation" (84). The assumption behind each of the essays in this section is that academic development is achieved through teachers' open dialogues with students, through dialogues that allow students adequate play of their feelings and needs, rather than through the imposition of a detached and unalterable curriculum.

In Section IV: "Students Emerge as Independent Writers," Cornelius Cosgrove shows the particular value of dialogue in the instruction of "learning-disabled" students. Cosgrove reviews literature pertaining to effective teaching of students labeled learning disabled and argues that "conferencing and process orientation are what some teachers of the learning-disabled are concluding their students ought to have when learning composition" (100).

Those labeled "learning disabled" benefit from the effects of dialogue, rather than the lessons of workbook exercises into which they are frequently plugged. For Susanna Horn, in "Fostering Spontaneous Dialect Shift in the Writing of African-American Students," the restrictions of grammatical correctness often imposed upon African-American students are seen as antagonistic toward productive dialogue. Horn argues that content originates first within the student's native idiom, and she shows that "[O]nce the student is sure about content, many dialect-associated errors are spontaneously eliminated from subsequent drafts" (103). Reinforcing Taylor's contention that "trust and empathy can play key roles in intellectual development" (112), Paul M. Oye in "Writing Problems beyond the Classroom: The Confidence Problem" values writing centers for their "pressure-free environment" (116), and sees them as facilitating the development of "working relationships based on trust, which . . . students need in order to develop a confidence reflected both in their writing and in their classroom participation" (111).

Over all, *Dynamics*' contributors reassess territory already well-charted. The collection achieves its notability, however, in the authors' devotion to the feelings of students, particularly as those feelings pertain to notions of difference, as defined by such characteristics as gender, race, disability, and age. The contributors to Flynn and King's anthology recognize the roles that feelings play in student/teacher

interactions; in *Writing Relationships*, Lad Tobin examines other interactions in which the considerations of feelings are vital, and he shows how a consideration of feelings can be used to reevaluate elements of the English curriculum.

Like the contributors to *Dynamics*, Tobin emphasizes the "subtle, emotionally charged interactions of composition classes" and writing conferences (5). His book, containing many personal narratives, examines those instances in which students look away from their professors in nervousness or hate, instances that Strunk and White's *Elements of Style* or Linda Flower's protocol analyses do not engage (see Brand 439-40). Tobin writes:

> [T]raditionally we have considered the quality of the relationships in a writing classroom to be an effect of a student's success or failure as a writer; I think that it is often the other way around, that writing students succeed when teachers establish productive relationships with--and between--their students. (6)

Writing Relationships studies a range of emotional factors that either facilitate or interrupt productive relationships between teachers and students (in Part One), students and other students (Part Two), and teachers and other teachers (Part Three).

Tobin calls for teachers to construct honest relationships with their students. He focuses on honesty and the feelings it generates to challenge the role that most process teachers have adopted, which he sees in many cases to be "as narrow and rigid" as older roles based on banking approaches to knowledge (20; see Freire 58). Teachers who describe themselves as facilitators or as just other members of the classroom overlook a more dialectical definition of the teacher's role: "Until," writes Tobin, "we have a clearer and more realistic notion of how we shape and influence student writing and how, in return, that writing shapes and influences us, we will continue to limit our student's potential development" (20). His advice is that we "be honest about our biases and limitations" (21). Such honesty helps students to demystify the writing and the classroom experience and to participate more fully in the creation and critique of knowledge; teachers who uncritically facilitate or act as other members of the classroom ("as if they have no agenda of their own") may be overlooking the ways "their tremendous authority" affects and is affected by classroom dynamics (20). Ignoring such dynamics, teachers may perpetuate the very hierarchical and antagonistic relationships they seek to resist.

By ignoring the manner in which our feelings and actions might sustain unfair power relations in our classrooms, we risk producing situations in which students seek only to uncover the ideal or secret texts they assume are inside our heads. Resisting these situations, students and teachers may take part in active exchanges in which their own attitudes and beliefs and those of others can be identified, discussed, developed, and even transformed--not passively received or uncritically rejected (see Murphy 164). Self-analysis and self-recognition, as Tobin writes, "gives us the potential to respond differently" (66), especially in regard to those antagonistic feelings (like those of vengeance, which Tobin candidly describes) disruptive to dialogic and democratic relations between teachers and students. Readers might find the implications of Tobin's thinking here much in line with the theories of liberating educators like Ira Shor and Henry Giroux, who views "higher education, especially the liberal arts, as primary to the formation of a critical and engaged citizenry" (309-10). Tobin's pedagogy suggests an approach to knowledge as something other than an unalterable set of truths and norms, as something in which class members can have (and feel they should have) a stake.

Tobin also uses his focus on feelings to examine and challenge some current beliefs regarding student/student relationships. He believes that recent writings about student/student relationships "have romanticized and reified the notion of a

decentered, supportive, collaborative writing group without paying enough attention to what sorts of peer relationships inhibit writing and what sorts foster it" (90). Acknowledging that "college exists within a political, economic, and cultural system that generally accepts the notion that individuals must compete for scarce and limited resources" (99), he also discovers that many students in peer groups--adhering to competitive urges--hold back to protect their own interests (109). Going against the grain of many current views on classroom dynamics and their socio-political implications, Tobin takes a particularly critical position on the competitive urges that often affect peer relationships. Rather than dismiss these urges as altogether hostile to dialogic and democratic intentions, he explores the ways feelings of competition can be used productively in the classroom. "[C]ompetition and cooperation are not mutually exclusive or even necessarily conflictual" (90), he argues; and with respect to feminists and other theorists interested in creating classrooms that represent alternatives to hegemonic values, politics, and discourse, he calls for teachers to maintain productive levels of competition in their classrooms, levels "not so high that writers give up in frustration but not so low that they ignore it as an incentive" (110). Focusing on feelings, Tobin is able to discern the ways that contemporary theorists have described some of the abuses of competition as if they were its essence, and he restores to critical consideration feelings of competition that foster productive peer relations.

Tobin's observations and arguments in his book's first two sections act as incentives toward more productive teacher/teacher relationships as well. Although much too brief, *Writing*'s third section is particularly notable in its mention of the ways our colleagues intrude upon our classrooms: "[W]e are almost always aware of their presence, aware of how our attitude and our approach, our goals and our grades, compare with theirs" (141). Tobin points to the lack of scholarship pertaining to teacher/teacher interaction, and how what is said in conference and coffee rooms translates into the ways we interact with our students. "[W]e need," Tobin accurately concludes, "to start . . . carefully examining, analyzing, and telling stories about the peer relationships that currently exist in our departments and in our discipline" (142). Such research indeed holds much promise, but readers may feel disappointed, given Tobin's honesty in earlier chapters, that he does not include some of his own stories and analyses of particular teacher/teacher relations in this section.

In general, however, readers will find Tobin's candor noteworthy. Discussing "What Really Happens in the Composition Class," he expands the contexts through which writing relationships should be explored and opens dialogue on elements of the curriculum rarely expressed in composition research: the jealous peer, the vengeful instructor, even the sexually charged tutorial (Tobin is, oftentimes, downright courageous). Like Flynn and King's text, *Writing Relationships* focuses on small histories, the emotional encounters of students and teachers (as well as students and students, and teachers and teachers), to explore the personal, professional, and cultural elements that constitute writing instruction. Together, these books suggest approaches to composition that have ramifications much beyond their expressed scopes.

In this respect, these books speak not only to particular encounters in classrooms and faculty lounges, but also to the cultural work of English Studies itself. Allowing feelings to enter into and, in the case of Tobin, challenge elements of the curriculum, the authors of these works also permit a myriad of cultural and social concerns to enter academic discourse, concerns previously excluded through elitist and positivist approaches to knowledge. More responsive to the diversity of students entering the academy, the writers of *Writing Relationships* and *Dynamics*, along with Lila Abu-Lughod and Catherine A. Lutz, look at feelings as "form[s] of social actions[s] that *create* . . . effects in the world, effects that are read in . . . culturally informed way[s]" (12, Italics mine). A consideration of the cultural import of feelings opens the

doors for pedagogical situations in which conventions cannot only be critically examined, but also changed in ways responsive to the demands of a multi-cultural curriculum.

What's left for the authors of these books is to explore the changes that their pedagogies enable. They provide for situations in which culturally informed feelings can enter into discourse and do so in dialogic classrooms functioning as democratic public spheres. Although neither work takes up these matters directly, both *Dynamics* and *Writing Relationships* describe tutorial and classroom situations in which students can engage issues of critical importance to their social, political, and academic lives and contribute to an ever-widening canon of cultural texts. In the tutorials and classrooms that these books advocate, students can learn that writing and reading are not static mediums, but the products and producers of cultural forces of which students themselves are vital components. Given the array of affective discourses that Tobin and the contributors to *Dynamics* allow to enter such engagements, one need only imagine the multiple forms of knowledge that their writing classes and tutorials involve to understand the cultural significance of their claims.

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Reviews

The Peaceable Classroom: Mindful Teaching to Counteract the Fierce Brother/Lost Sister. Mary Rose O'Reilley. Boynton/Cook Publishers, 1993. 153 pages.

In a country whose streets and even classrooms often turn bloody, a title like *The Peaceable Classroom* has a certain instant appeal, especially when the Foreword is an ebullient one by Peter Elbow. (Elbow's pedagogy along with Ken Macrorie's, and the National Writing Project's among others are herein examined). Elbow characterizes O'Reilley's language as talismanic; her volume as one he could hardly wait to see in print, a book with a presence.

Settling down to her highly readable prose, however, one quickly finds her inspiration for her non-violent pedagogy actually stems from the Vietnam War, when something as frivolous as a poor English grade might have transformed a student into a draftee. This ever present guilt was coupled with a question posed by a professor at a colloquium O'Reilley attended: "Is it possible to teach English so that people stop killing each other?" It is this political agenda (or moral imperative) she brings to the classroom, contending that certain contemporary techniques such as freewriting and journaling invite the student's inner life into community, then, outreaching the mere classroom, go on to foster peace and justice. She admits this actual process has been well underway for some time. "Twenty years ago," says O'Reilley, "when composition teachers put their students in a circle, that scraping of chairs marked the beginning of a gentle revolution"--the beginning of teaching of writing in the light of what she deems a pacifist discipline:

> We began to discover as teachers, one of our jobs is to help a student find her "sacred center," the place where she stands at the crossroads of human experience. Beyond that, we needed to help her to see that she exists within another circle: a community. To find voice and to mediate voice in a circle of others is one of the central dialectics of the peaceable classroom.

Ms. O'Reilley admits, though, that she and her ilk may be faulted in their "underlying presumption that *it is a good thing* to encourage an expression of the inner world of students," that there is the danger of turning the classroom into some kind of therapy group. Her retort to that criticism is: "[G]ood teaching *is*, in the classical sense, therapy: good teaching involves re-weaving the spirit." She adds, "Besides, in the main, freewriting seems to be self-correcting and, at its best self-healing." The sometimes messiness of such opening of wounds is apparently more devoutly to be wished than traditional teaching methods that, she maintains, foster anger and "feed the purpose of overweening military." There must, however, be concessions:

> Of course, a student's inner world may be positively poisonous; she may need to be led away from it toward health and society and the law of physics. Thus I have come to distrust any pedagogy that does not conclude in the communal: subject to the checks and balances of the others, the teacher, the texts.

By her own admission, Ms. O'Reilley's classroom convictions have often wavered and frequently toppled, too heavily weighted with human shortcomings. "Violence is easy," she says. "Nonviolence, by contrast, takes all we have and costs not less than everything." She ultimately qualifies teaching as "some kind of spiritual

inquiry so what we learn is more important than what *they* learn." Her inquiry is an intriguing process.

Her battle cry for pacifism calls forth quotes from Roman Catholic, Zen Buddhist, and Quaker sources, but in the end, it is a religion of human uniqueness that she champions as the natural foe of commercialism and violence. It is the "lost sister," the feminine, the intuitive, the *anima* that must be fostered to counteract the "fierce brother," the authoritarian, the coldly rational. Inner worlds must be exposed in a community of tolerance so that mindful teaching can begin. O'Reilley's message is not a new one--that in an atmosphere of mindfulness and trust, literature has the power to bring forth change. Her voice, however, occasionally sounds fresh harmonious notes in the sometimes overwhelming cacophony of pedagogical methodology.

Katharine S. Boling
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Peer Response Groups in Action: Writing Together in Secondary Schools. Karen Spear, et al. Boynton/Cook Publishers, 1993. 236 pages.

Peer Response Groups in Action is a further exploration begun in Karen Spear's *Shared Writing* (Boynton/Cook, 1988), and it steps into the classroom under the tutelage of nine English teachers, all of whom have worked as teachers and/or teacher consultants in secondary schools. Each contributor sets up collaborative writing projects appropriate to various classroom situations.

Underlying *Peer Response* is the prevailing philosophy that Elizabeth Minnich's *Transforming Knowledge* (1990), among others, articulates--namely, the historical emphasis on separate knowing and the consequential absence of respect for connected knowing. Ms. Spear does not waste our time whipping a resurrected horse, arguing the superiority of one over the other; both are necessary:

> If our experiences in schools, both as students and teachers, have been largely characterized by isolation and competition, collaboration and connection offer the missing half of the dialectic. . . . Writing provides a good example of the rhythmic interplay of solitary contemplation and doubting on the one hand and social exploration and validation on the other.

No matter how devoutly one embraces this creed, believers often bump their heads at the classroom door; Ms. Spears acknowledges the difficulty of moving the theory of response groups into actual student settings, especially given the training and predilection of most English teachers. Consequently, the contributors have shared, not only their success with collaborative learning, but also their trepidations and failures. There are plentiful examples of student transcripts, drafts, and revisions in a variety of assignments from literature to research papers from junior high to the college freshman level.

In her chapter "The Delicate Fabric of Collaboration," Heather E. B. Brunjes counsels, "Teachers attempting peer response groups in their writing classrooms should set forth with the smallest expectations and the greatest patience." On the whole, however, readers who have all too often found collaborative efforts in the

classroom flat and disappointing may find this book reassuring. Though the road is dark, there are other travelers afoot here, and occasionally one may carry a lantern.

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Lasting Impressions: Weaving Literature Into the Writing Workshop. Shelley Harwayne. Heinemann, 1992. 354 pages.

This marvelous book resonates with the author's love of literature, writing, children, and life itself. A former elementary school teacher and now Director of the Manhattan New School, Shelley Harwayne has been co-director of the Teachers College Writing Project at Columbia University and has had many years' experience as consultant to schools in the US and at least five other countries. *Lasting Impressions* is filled with observations of, and anecdotes from, many of the classrooms in which she has taught and talked with children.

Believing strongly that reading and writing go hand-in-hand, Harwayne divides the book into three major sections: "An Early Look at Becoming Passionate About Literature," "A Later Look: Becoming Passionate About Literary Techniques," and "A Look Ahead: Making It All Possible." Each section stresses the role of teachers and authors as mentors in children's development of literate lives. Taken as a whole, these three divisions show the importance of having children immersed ("marinated," to use Lucy Calkins' term) in great literature as they learn to become writers and readers.

One particularly interesting feature of the book is Harwayne's detailed examination, in the second section, of one child's efforts at becoming a writer. Using actual samples of his early notebook entries and later stories and poems, she discusses his transformation from a fifth grader with no clear ideas of what to write about into a more confident and skillful "author" by the end of the year. His case becomes a microcosm of what can happen in classrooms where inspiring, caring teachers create literate environments that encourage students to read purposefully and to experiment with many forms of writing. Especially informative is Harwayne's explanation of how literature was able to help this student gain more direction and maturity in his struggles toward authorship.

Another aspect of *Lasting Impressions* that is both enlightening and practical is a chapter called "Record Keeping and Routines of Conferring." Here, the author presents numerous samples of charts and notes made by teachers to monitor the processes and progress of young writers. She shows, in a lively and provocative way, how teachers can re-think their purposes and procedures for keeping records and written observations. More importantly, though, she includes a series of generic questions for teachers to ask as they work with students on various literary and writing tasks. Upon approaching this chapter, readers should not anticipate a discussion of how to record progress toward mastery of isolated reading and writing "skills." Instead, Harwayne's intent appears to be for teachers' notes to serve as data bases for developing theories about each student's processes of learning language. (Those teachers who have read Nanci Atwell's *In the Middle* will already have a foundation for Harwayne's approaches to the use of recorded observations in the classroom.) In this chapter, too, theoretical and pedagogical associations are made between the students' study of literature and their development of proficiency in writing.

Apart from its practicality, *Lasting Impressions*' greatest strength is perhaps its spirited tone, a reflection of the author's imposing personality, and her compassion for children and those who instruct them. Teachers who read this book are almost guaranteed to be uplifted, for the insights and experiences recounted in it are remarkable and compelling.

Without a doubt, Harwayne creates a sense of energy that will enable teachers to return to their classrooms with new perspectives on learning and with a reaffirmation of their commitment to be the best they can be for the good of their students.

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